

## THE ART-JOURNAL.



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THE JURY REPORTS OF THE  
EXHIBITION OF 1851.

FTER the lapse of many months, the "Reports of the Juries" on the Exhibition of 1851 have made their appearance. The publication of these voluminous documents has been awaited with some considerable interest by a large body of the exhibitors and the public, as it was assumed, and, indeed, promised, that these "Reports" would explain the course of action in the several classes by which the jurors had been influenced, and that they would therein at least attempt a justification of the "decisions" which, in many instances, had caused such general and merited dissatisfaction. Public opinion was deprecated till the "defence" of the juries (for such was the character the "Reports" must necessarily assume) should be made. The protracted delay had caused rumours of varied import, among which the most rife was that the publication had been altogether abandoned; that there was great dissension among the jurors, who, in many classes, protested against the tenor of the "Reports" as being adverse to their own opinions, and representing only the personal views of the "reporter" himself, instead of that of the body of the jury; also that the general ill feeling caused by the awards having, by lapse of time, been somewhat allayed, it was deemed advisable not to arouse its action by further and renewed provocation. The gross partiality and injustice evidenced in some special and important cases were too palpable, and had been too fully exposed to render the hope of a reversal of the public judgment upon them at all probable, and it was felt that the attempt would but lead to renewed animadversion and dispute. Such objections, however well grounded, were finally overruled. The Royal Commissioners considered they stood pledged to make their reports, and have thus redeemed a promise which might have been "more honoured in the breach than in the observance."

Having given our earnest attention to the volumes, we must candidly own that their suppression would have been more politic, and particularly as regards the credit of the juries themselves, for lamentable as some of the errors in the location of the "awards" were, the *why* and *wherefore* assigned for their direction are still more unfortunate, betraying often not only an utter want of knowledge upon the subject on which they adjudicated, but a total perversion of the ordinary standard of judicial obligation.

With every disposition to take as

favourable a view of these documents as our duty to the exhibitors will allow, we can but admit, and we do so with much regret, that the "Reports" so far from removing the doubts which had been cast upon the judgment and probity of the aggregate juries will but tend to strengthen and confirm them. The attempt to give a colourable pretext for the caprices which inexperience and prejudice only could have prompted has signally failed, and still further attests the utter worthlessness of the awards as distinctive honours. The position of the jurors has now been reversed. Public opinion is ever retributive. Before it they are arraigned upon some of their most prominent "decisions," and the verdict is as unanimous as it is severe. The good effected by the Exhibition of 1851, and great and lasting good it has unquestionably worked, is certainly not to be sought in its judicial operations; to other agents and in a far different sphere must we look for the benefits already reaped, and the rich promise of future harvest.

Despite of some failures,—the seeming fatality of all human experiments,—forming but the exception to a general rule of deserved and unparalleled success,—the Great Exhibition has scattered broadcast the seeds of future advancement, from whose ripened development England's manufactures shall hereafter date a position in the higher ranks of general artistic intelligence as prominent and proud as that long yielded to the exponents of her mechanical superiority.

It is but an act of justice, as it is also one of grateful duty, to the illustrious Prince whose active intelligence and untiring zeal realised a task which had to ourselves been long a cherished dream of almost hopeless expectancy, to declare him wholly exonerated from any connection with the details which draw forth our strictures. For the patient industry and undaunted perseverance which were exemplified by his Royal Highness, from the first promulgation of the scheme—throughout its subsequent ramifications—to its triumphant completion, in furtherance of a duty self-imposed and self-sustained, the British nation owes a deep and heart-felt gratitude.

It is an increased mortification to know that these failures were not necessarily any part of the scheme itself, and that they must have been a prolific source of considerate regret to its illustrious patron, resulting in and almost confined to a province for obvious reasons too delicate for his Royal Highness' personal direction.

Reference to the composition of many of the juries will at once demonstrate that the opinion of a large number whose names are there enrolled must be powerless for good; totally unacquainted with the theoretical and practical details of the class of labour upon which they assumed a judgment, their influence must necessarily have been either unimportant or pernicious.

In this great national struggle, the jury system itself, as carried into operation, showed, irrespective of other objections, a bias which worked strongly against English interests, and occasionally threw the shield of "authority" over acts which common equity would have disowned. How, then, must patriotism regard them? Whilst, as we have remarked, many of the English jurors were, both from their position and incapacity, ill suited to their task, those on the Foreign side, in the aggregate, were men thoroughly conversant with duties which they had well rehearsed in previous contests of similar character. This alone, independently of the chivalric feeling which

had courteously yielded so many concessions to our rivals, was a powerful and permanent advantage.

We need not here enlarge upon the influence that one mind, thoroughly versed in the merits of the subject which enlists its interest and advocacy, will exercise over a number, all possessing less knowledge, and some absolutely devoid of any. Far be it from us to infer that there were not very high, honourable, and efficient names amongst the English juries, but these we shall find almost exclusively in connection with "Raw Materials," "Mining Operations," "Machinery," "Animal, Vegetable, and Mineral Substances," and we may justly include "Musical Instruments," for the gross and obstinate act of injustice committed against the claims of Messrs. Broadwood and Messrs. Collard, to which we have in previous numbers of this journal referred, in refusing to those eminent firms the confirmation of Council Medals—already awarded by the juries of their department—is wholly and entirely the act of the Council of Chairmen; and this, too, determinedly persisted in, despite the remonstrances and protest of the whole jury.

We find allied to these "classes" the most eminent of England's genius; whose names are "household words," and whose fame is attributable to the proud position they have earned in connection with the peculiar science in the cause of which their judgment was evoked. The result in these instances is a series of papers, of the most valuable character, and such as only the unprecedented circumstances which had banded so gifted a host together could have realised.

In what painful and humiliating contrast with these efficient chronicles of efficient action shrinks the weak and trifling gossip which heralds the obvious and shallow prelude to incipient blundering. This disparity of fitness in the juries would have been obviated had the "decisions" relative to their selection, originally declared in the official documents, been acted on. We find these provisions assured to the exhibitors—"Those towns which exhibit to a considerable extent in any of the Classes will be invited to send a list of names of persons who would efficiently represent the knowledge of those classes as jurors;" again, "It will be necessary to state, according to the classified jury list, the *subdivisions* of the class with which the person recommended is specially acquainted, and all nominations must be made in *classes*, and *not in the aggregate*;" and Viscount Canning, the Chairman of the Council, on presenting the list of awards to his Royal Highness Prince Albert, states, "The British jurors were selected by her Majesty's Commissioners from lists furnished by the local committees of various towns, each town being invited to recommend persons of skill and information in the manufactures or produce for which it is remarkable." Now the noble Chairman was led into grievous error when he was instructed to make such an assertion. So far from this being an invariable principle, we are aware of jurors acting who not only lacked such a recommendation as is here made absolute, but whose appointment, when known, was immediately protested against.

We would gladly evade the task of analysis upon a subject which forms, in our opinion, a blur upon a brilliancy without parallel in the annals of public events, but our duty is compulsory, and we should be faithless to national interests and indifferent to the claims of individual wrong did we shrink from its fulfilment. To secure an amended

future we refer to a mistaken and misguided past, though in doing so we find it difficult to avoid iteration, having so fully reviewed the various details of the scheme during the last three years in the pages of the *Art-Journal*. Still a final notice of the closing scene is we find imperative, urged to it as we are by the demands of those whose just hopes have been disappointed, and whose interests have been perilled by the perverse and culpable trifling to which they have been subjected.

We can refer with considerable satisfaction to many of our previous articles upon this subject, as replete with suggestions and arguments evidencing a foreknowledge of the requirements of the scheme, which now read with the force of prophetic truths. Had our counsels been more fully adopted, we should have been spared the record of mistakes, the consequences of which were foreseen and foretold.

The fundamental error lay in the attempted negation of "individual competition." To discourage and discountenance competitive action was a ridiculous and futile plan to check the very spirit of emulation and progress which the Great Exhibition was founded to encourage and award. Could it have been realised, instead of advancing the standard of Art and Manufacture, retrogression must have resulted. It was in the fact open and avowed, that manufacturers individually and collectively felt the existence and importance of the struggle for prominence and preference, wherein lay the motive power inciting to the costly and laborious exertion necessary to secure these desiderata. Happily the non-competitive position could not be enforced. The "workers" scorned and rejected a theory based wholly upon the "dreamers'" creed. Manufacturers proved themselves earnestly in action, and cast off with derision an incubus so specious and delusive.

There is an evident want of fixed principle in the contradictory spirit of the more important "decisions," that argues a judgment immature and faulty. With the same breath jurors are told that "*individual competition*" is to be discountenanced, and exhibitors are informed that "*articles marked 'not for competition' will not be admitted.*" Who can reconcile such palpable inconsistency?

So far from seeking to annul individual competition the mandate should have been, "Be competitive and feel that you are so, honourably and zealously so; 'tis the surest guarantee of healthful and intellectual progress that our national interests can possess." There is a cowardice and self-accused incompetence in the very solicitation for "non-competition" that foretels of difficulty and disaster in the discrimination between "good and evil," arguing alike the incapacity both of the framers and the would-be executors of such a decree. The idea was sheer and hopeless folly betraying utter ignorance of the primary elements of judgment, for competent decision as to the merits of any object cannot be attained till all its details have been examined comparatively with other objects which have relation with it.

Fatal as this error was abstractedly, it was still more so relatively, for this position, or its assumption, once established, incapacity in jurors went for nothing, at least in the way of objection; indeed, incompetence became a necessary condition, as one that would more readily lend itself to the mockery of judicial functions, which the Royal Commissioners, through their "decisions," had delegated. If individual superiority or distinction was not to be

acknowledged, as a matter of course those who were mentally blind to its existence were the most fitting and ready instruments to negative its presence. Unconscious of the injury they inflicted, they were relieved from all scruples as to its exercise, and sheltering their caprices behind the screen of "authority," they played such pranks as sober reason sits abashed at.

We will now trace the working of this repudiation of "individual distinction," as expressed by Viscount Canning in continuing his report.

We find that the Council of Chairmen, immediately they commenced operations, met with a "serious difficulty" through her Majesty's Commissioners having determined "to avoid the recognition of competition between individual exhibitors." Hereupon the Council of Chairmen express their "regret"—now mark the cause of this solicitude—"that it would be impossible to lay down any rules for the awarding of the 'three medals,' by which the appearance at least of denoting different degrees of success amongst exhibitors in the same branch of production could be avoided." Surely this is as wilful and perverse a conclusion as the worst enemies to progress could have desired. It almost passes credibility that a body of gentlemen of education and influence could be found to feel and give publicity to such a "regret."

It is a melancholy fact to hear the knell of high and cherished hopes, which the promise and advent of the Great Exhibition had aroused, and which should have been its highest attribute to have fostered and encouraged, thus rung in tones so blighting and disastrous.

Was ever such a "wet blanket" wrapped around the kindling aspirations of a regenerating spirit. If different degrees of success were evidenced, as must of necessity have been the case, why not "denote" them. If "prizes" were to be adjudged at all, why not carry with them some degree of comparative acknowledgment? If the juries were incompetent to this duty, then the award of prizes becomes "a mockery and a delusion" altogether. That "prize" must be very lightly held by the distinguished sculptors of the "Nymph preparing for the Bath," and the group of "Ino and Bacchus," when they find the same "distinctive honour" allotted to the humble merits of a "blacking bottle." But such is the fact; as far as the award carries meritorious inference, they are upon a level. The Council of Chairmen, for a crowning climax to the absurdity, then recommend "as a course by which the 'serious difficulty' might be materially diminished, that one of the medals might be withdrawn." Here was a foretaste of triumph for the "coal-scuttle," "towel," "broom," and "ham and pickle" fraternity, who thus found their household utilities placed upon an acknowledged equality, advised and sanctioned by her Majesty's Commissioners, with the classic Art-conceptions of Bailey, Foley, and McDowell; the important scientific inventions of Ericsson and Claussen; and the manufacturing skill and enterprise of Copeland, Wedgwood, Broadwood, Collard, Osler, Potts, Messenger, &c. &c.; and we are convinced that none felt more surprise at such a position than those who thus had "honour thrust upon them."

The object of this decision has evidently been to conciliate the mass, and as talent and excellence are ever in a minority, they have been doomed to realise the old adage, "the weakest to the wall." But, happily, though numerically weak, the influence of mental and executive superiority is power-

ful, and this truth is felt in the fact that the unjust "verdicts" of some of the juries, successful as they have been in procuring the award of a medal, have not been able to convey with it that honourable testimony of which it was the purposed emblem. We hesitate not to say, that so general has the feeling of doubt as regards their distribution become, that the possession of a medal, instead of carrying with it demonstrative and admitted proof of superiority, is utterly valueless as a distinctive medium.

A tolerably accurate test of the fitness of such a course is to imagine what would have been the reception of its publicity had it been hazarded prior to the opening of the Exhibition, and before the Exhibitors were helplessly committed to its issue. What would have been the result of a declaration that some of the highest achievements of Art, Art-manufacture, and mechanical ingenuity would be classed in the same category as the most humble products of plodding labour? If such a statement could have obtained any serious credit, its effect would have been the instant withdrawal of the former classes of exhibitors.

The idea of "distinction" in being thus confounded and engulfed amongst such a mass of inferior and discordant elements is surely a satire upon the emptiness of human pride. The true "distinction" is to be separate and apart from companionship so unworthy, and the most "honourable mention" is to be unnoticed.

We have no wish to detract from the merit of superiority even in the production of articles so humble as those referred to; they are necessary to our personal comfort as well as afford a remunerative medium for honest labour, and he who provides a better quality at a cheaper rate than the market has hitherto offered, is well deserving of his due share of honourable testimony—but of his *due share* only. Respecting the withdrawal of the "third medal," the jury on Class 26, "Decorative Furniture, Upholstery, Paper-hanging, &c.," makes the following very proper protest:—"The jury unanimously regretted the withdrawal of the 'third medal.' If this had been retained they would have been able to have discharged their duties more satisfactorily to themselves, and they think also to the exhibitors. They are bound to add that they were only empowered to recommend certain names for the distinction of the first or council medal, and that the council made a selection from that list." It is but just to many of the jurors in other classes to state, that finding themselves trammelled by a requisition so preposterous and unworthy they protested against it and would have withdrawn but for the hopeless confusion into which such a course would have thrown the Royal Commissioners, and thus, against their better judgment, they were induced to remain, if not active agents in, at least passive spectators of, the scene of misrule which ensued.

We can to some extent appreciate the feelings of gentlemen thus situated, but, with every allowance for the delicacy of their position, we must lament that higher considerations had not overcome these scruples. It is but the retention of the competent names upon the jury lists that could give any semblance of weight to the "decisions." How much more effectually would they have advanced the interests that were confided to their care, and how much more worthily have redeemed the honour which, in the acceptance of office, they had placed at stake, by throwing up the responsibility of a duty, when so



shackled that its free and full discharge was prohibited.

With instructions so diametrically opposed to what the competent of the jury felt was right and just to the producers upon whose works they were appointed to sit in judgment, and to whom that judgment was a matter of deep and anxious expectancy, it is a sad reflection upon their firmness and honesty of purpose, that they should have sought to reconcile contradictions so palpably conflicting. The "non-competitive" whim was certainly, as Lord Canning expresses it, a "serious difficulty," but the proposed measure of relief most decidedly increased it. The juries felt at their first movement that their action was fettered and circumscribed, and instead of resisting a direction which led directly out of the channel of their apparent duty, they allowed themselves to be led into a maze of confused and erratic wandering, in which they evidently became hopelessly bewildered. We refer these remarks to those members who, with some intuitive conception of their task, saw with surprise and mortification their sphere of action thus mischievously restricted, but unfortunately there was a large majority who, lacking the judgment to discern the right course, were perfectly content to be led astray, comfortably indifferent to the eccentric deviations which their progress exhibited. Some instances in which the juries, adopting this "principle," worked out its inference are really, despite their mischief, provokingly amusing. For example, the members of the jury on Class 22, "Iron and General Hardware," in reference to "Locks," a branch of manufacture coming under their special jurisdiction, and one to which much public attention had been given, thus complacently proclaim their own stultification. "On the comparative security afforded by the various locks which have come before the jury, they are not prepared to offer an opinion." Is not this something very like a hoax? Surely to any ordinary, common-sense observer the primary and absolute quality of a lock is in its security—this is the engrossing consideration on the mind of the inventor, the maker, and the purchaser, and would naturally have been presumed to have formed an element in the judicial estimate of its worth. We can well imagine the surprise of the locksmiths themselves at such an announcement, particularly those who, notwithstanding its repudiation of the chief ground of their claim, still find themselves "distinguished" by a medal. In plain language the only medal which exhibitors of more than ordinary average esteemed any "distinction" at all was vested in the hands of the council, and utterly beyond the bestowal of the acting juries.

We have in previous numbers of the *Art-Journal* commented on the remarkable requirement, that the verdict of a jury composed of twelve persons, selected ostensibly for their individual practical knowledge of a special branch of manufacture, should be subject to reversal upon reference to a council of thirty, of whom only one amongst the whole number could be presumed to have any information whatever upon the subject referred to its decision.

It is grievous to witness the infectious folly with which this "non-competitive" theory inoculates its adherents. The jury on Class 24, "Glass," precluding its list of awards, states, "No comparison of the respective merits of exhibitors is to be made;" again, "In recommending for the council medal and in awarding the prize medal at the disposal of the juries, the merit

of the article exhibited *simply* is to be regarded."

The merit of the article *simply*,—what errant sophistry is this? How could the jury tell that there was merit at all in the "article," or if any, in what degree it was manifest but by mental if not ocular comparison with other objects of its class? Objects are good, bad, or indifferent, large or small, useful or mischievous, only by comparison with others possessing, or professing, similar qualities in a greater or less degree; indeed, the very expression of quality is essentially comparative. The attempt to consider the Exhibition otherwise than as "competitive," was a virtual deposition of the juries, whose functions in their highest sense and indeed in the only sense in which their operation could have been beneficial, were thus signally and purposely ignored. Even in the report on Class 10, "Philosophical Instruments, and processes depending on their use," one of the most important sections of the Exhibition, and with a jury eminently qualified to fulfil the most arduous duties which the task involved, we meet the following admission:—"Before closing this report it may be well to dwell for a short time upon the probable good resulting from the Exhibition of the subjects which it embraces. So vast is the field over which it is spread, and limited the time allowed for its preparation, that in some instances we have been able only to enumerate without fully discussing the merits of individual works. *No opportunity for the same reason is afforded of instituting an inquiry on the comparative importance of the several classes of instruments, an inquiry which would be attended with great labour, from the necessity of gravely weighing and determining the comparative value of results which we have been enabled simply to record.*" We confess we are utterly at a loss to conceive on what grounds the awards were recommended or made, when "no opportunity" for ascertaining the merits of the objects was afforded. Why not, with such a desire to adopt the instructions of the Royal Commissioners as to the avoidance of denoting "individual superiority," have been consistent, and either abolished prizes altogether, or have withdrawn two of the medals, leaving only one for distribution?—and the condition could not even then have been fulfilled unless this had been presented alike to every exhibitor.

This would have been a liberal rendering of the charge, but we shrewdly suspect would not have suited the ends of private interests. There were a calculating few, faithful amid the faithless, who, from the first whisper of the scheme, through evil and good report, ready with their purse and influence to carry it on—who could not, or would not, see the early risks threatened by the want of able and competent direction, but who, clinging to the official fiat, thus earned a claim upon official gratitude which after events too clearly acknowledged had not been miscalculated or forgotten.

However much the bias of private and trade interests might have been gratified in certain cases, by the acquisition of partial awards, still we are sure that, in the midst of triumph, there must be a feeling of wounded pride at the reasons assigned for their decision. The Council of Chairmen are sensible of a wanton and arbitrary wrong done towards the Prize Medal holders, and seek in some degree to escape its censure and weaken its force by "damning with faint praise" the efforts of those to whom they have granted the Council Medals, whose bestowal they had

entirely engrossed. If Council Medal holders be worthy of the pre-eminence which such an award was intended to convey, let them enjoy their "blushing honours" fully and fairly, undiminished by such grudging limitations of approval as now circumscribe the recognition of their merits. The owner of a Council Medal winces to be told that it has been in some instances awarded "where the object for which it was claimed showed in itself *less merit* of execution or manufacture than others of its class." And that, in other cases, the "Council of Chairmen have refused their sanction to the award of a Council Medal, *without, however, necessarily impugning the alleged superiority of the article for which it was demanded.*" The Council Medal holder knows not how to reconcile this playing "fast and loose," and feels that the public can and will put but one construction upon it, and that by no means favourable, either to the donors or recipients.

Having noticed the negative demonstration of the Council Medal, let us now glance at the positive claims which its award is professedly destined to mark. "It is rather a mark of such invention, ingenuity, or originality, as *may be expected* to exercise an influence more important than could be produced by mere excellence of manufacture." If its bestowal rest upon grounds so very problematical, possession ought to be contingent, and its retention determined by the realisation of the "influence" it was "expected to exercise." Still, viewing its award upon this ground, we unhesitatingly affirm that it is, as respects many of the "decisions," altogether untenable. Not only is there no "invention," but in some classes that quality is utterly beyond the sphere of their capability.

Another error in the determination of the awards, quite as grievous as that of "place," was in that of "time." Withholding their declaration till after the final close of the Exhibition, when all opportunity for the examination and analysis of the works to which they bore reference had ceased, was in every sense unjust, although, under the more than questionable direction which they too frequently evidenced, it might have been politic. Had the decisions been promptly attested, and such as would have ensured general respect and adoption, they would not only have been of great commercial advantage to the exhibitors who had been fortunate enough to deserve them, but also have proved a valuable and comprehensive channel of education to the public at large. Prizes early and fairly adjudged would have been the finger-posts of intelligence and taste; eloquent guides throughout the labyrinths of a path lined with a thousand objects of erratic and misleading influences. They would have arrested the wandering attention of the careless observer to the most excellent and instructive exponents of industrial success, and, riveting the gaze of the earnest seeker after improvement, would have prompted inquiry into their superiority, and the means by which it had been realised. So it should and might have been; but as it was, the heterogeneous mass of endless, countless objects lay outspread before the bewildered gaze of the confused and dazzled crowd, who, without chart or sounding, were drifted on in a whirl of pleasing but unprofitable excitement, and the result, in a marked degree, has verified our early prediction—that what might have been a "school" became a "show." We reserve our concluding remarks and extracts for a future number.

FOREIGN CRITICISM UPON  
ENGLISH ART.\*

THE works of the English painters in the saloon of Antwerp are certainly not sufficiently numerous to allow of a just opinion being formed of the school, and their total absence from all our previous exhibitions adds considerably to the difficulty. If the example now given by the Royal Society of this city, and by the English artists, were continued in our future exhibitions, this void in a due appreciation of English Art would be filled. The artistic and educated classes would then be enabled to judge of this school, as they do now of the several schools of France, Germany, and Holland: they would follow its varying phases and progress year after year, studying its system, ideas, and mode of seeking for and elucidating the beautiful in Fine Art. The general instruction of the community would become expanded by the opportunity of comparison between different masters, and the critic would not be taken with the surprise occasioned by this re-union of unknown works, executed in more than one respect under a system peculiar to itself.

Altogether, if the works of the English painters do not appear in great number in the saloon, they are certainly not the less distinguishable by character, originality, and merit. Beyond this point of view also, the English school is perhaps more readily understood than any other foreign school, or to speak more directly, the productions of the English school in the saloon of Antwerp appear with more numerous, and more certain characters of uniformity, than any other school. It consists in the first place of a sentiment, truth and delicacy, totally and remarkably free from exaggeration. In drawing we find the same quality pervade everywhere; and in the colouring there is a sobriety, and a modesty in the choice of tints, forming the most striking general character of all the pictures; while it imparts to each, separately, a special and individual aspect, in the midst of the varying works in the Exhibition.

The English school has not sought the beauty of its colour, in the opposition, or in the gorgeousness of tints, according to our ideas; it has disdained to use this powerful means and great glory of the Flemish and Italian schools. If the English artists appear to have but in a remote degree professed the brilliancy of colour, they have nevertheless studied, and successfully developed, the science of its harmony. Surely harmony is as necessary to colour, as colour itself; and it is with real pleasure we contemplate, and re-contemplate, several of these delicious, and harmonious performances without ever fatiguing the eye. This delicacy and harmony do not however prevent the painter from displaying certain qualities of firmness when useful, and in addition to the English system Mr. Thomas Mogford has painted "The Lady with the Love Letter," with a firm touch, a precision, and an accentuation of details, that are found wanting in a great number of the pictures of vivid colouring by painters of other schools. This national feeling does not in the least prevent Mr. James Danby in his "View of Loch Lomond," imparting, with the highest sentiment, to the singular beauty of the scene, one of the most splendid natural effects of a sunset upon this renowned, and admired expanse of water. It is calm, pure, profound, and poetically imagined; the weak part of the picture is, that it displays an admirable back ground, and nothing more.

In our manner of appreciating the system of colouring in the English school, we are exposed to a double danger of imagining an extreme faintness in the general tone, and an equal timidity in the manipulation. Perhaps many English artists are not exempt from this apparently national tendency of its style. Two pictures, otherwise of great merit, induce this thought; they are "The Prayer," by Mr. John Lucas, and "The Young Girl with Flowers," by H. A. J. Munro, Esq., of Hamilton Place, Piccadilly, the accomplished amateur. These two pictures possess, notwithstanding, fine and learned qualities; the figures are drawn and painted with equal delicacy and sentiment. The picture of Mr. Lucas seems to us as if we were viewing a grand work through a medium which imparts a vagueness to the tone and the touch. A little more of vigour, and we should see in it one of the finest performances in the exhibition.

\* This paper is a translation of one that recently appeared in a number of the "Journal d'Anvers;" some of our readers may be curious to know what foreigners think of our school, from such specimens as have been placed before them; the criticism is written in a fair spirit, to which no objection can reasonably be taken, whatever difference of opinion may exist on the matter.  
—Ed. A.J.

Let us remark, however, that this manner of estimating the English school, and characterising its style and colour, is only applicable to acknowledged reputations, and to nearly all the examples sent to Antwerp. "Out of the pale of this category there are a few artists who have broken the ranks of these traditions, and rushed into a directly opposite course. They have revolted against a modest scale of colour, sweet and harmonious, as if inspired by the atmosphere of their country, and they have sought the beautiful in dazzling hues, or the opposition of colours to exaggeration. Their invention and composition differ so much from received ideas, that the simple and natural become distorted, to the reproduction in preference, of those vulgar, or even ignoble details, which, instead of portraying the types of nature, only display its defects. It may be compared to the tendency of the French romantic literature in its youngest days, and according to our view, detracts from the purity of Art by depriving it of an integral portion of its charm and beauty. This section of the English school reverts to the remains of middle age productions for form, costumes, details, and even its higher inspirations.

In this class we possess a single example in our saloon: it is the "Mariana" of Mr. J. Millais. The colour is sought for in the most brilliant and positive hues of the palette, in violent opposition of tints. The window is of painted glass, the carpet on the table is *moyen-age* in design. A rat creeping across the floor presents a hideous object, pretentiously natural, but puerile in thought. The handling is good, and bespeaks great knowledge of the material. Altogether we judge this to be a work essentially romantic: it attracts, and forcibly arrests attention, while it inspires more astonishment than admiration. As nearly all the other English pictures are painted in an opposite view of Art, we shall no longer dwell on principles, but continue to characterise the school by the examples placed in the saloon.

The English school appears to bear visibly the impress of local and national influences, less visible and less characteristic, perhaps, than Germanic influences on the German school, but equally profound and equally efficacious for its purpose. In this sobriety, this reserve, and this simplicity, we may imagine it to illustrate typically the manners and habits of the people, and of their puritanical observance of religious duty. In England, to a stranger, the routine of individual existence is a sealed book, from its being absorbed in domestic or family relations alone; therefore this retirement, or isolation from general intercourse, impresses with irresistible power the conceptions of the painter to a kind of reserve and simple-mindedness, if he would aspire to a successful rank in public esteem. The mists of their atmosphere may also influence the artistic formation of their conceptions, and to this we may attribute the strong and the timid effects of colour in this school; the little glitter, the sweetness and harmony which distinguish it. The eye of the painter would appear, as if he viewed his subject through a certain vagueness, which added dignity to the contour, and harmonised the opposition of the light and dark tints.

The English artists are believed to occupy themselves with perseverance and predilection in water-colour painting; their superiority in this mode is an acknowledged and established fact. In consequence a fashion has arisen for productions of this class among amateurs, and an enthusiasm among artists themselves for this particular branch of painting. In England there are separate and exclusive societies, whose annual exhibitions totally exclude paintings in oil. It is even asserted that this class of artists is more numerous than that of the practitioners in oil. Such admiration of works executed in water-colours, may possibly have exercised an injurious influence on the professors of the oil medium. Several of the English pictures here are visibly infected with the water-colour properties. This influence is remarkably striking in the "View of Loch Lomond" we have already noticed, by Mr. James Danby, and in the marine picture of Mr. John Mogford. They are rather fantasies than well-studied works where artists employ such means for fine aerial effects. The landscape of Mr. Oliver also approaches the water-colour method in its treatment; and finally, the landscape of Mr. Charles Barber, President of the Liverpool Academy, is a veritable wash, both in colour and execution.

An immense amount of engraving is executed in England in all branches of the art, and for its excellence justly deserves to be appreciated. Fine pictures more frequently obtain the distinction of this reproduction there, than in any other country. Sir Edwin Landseer's works have been engraved in every form and in every style; the English engravers arrive more rapidly and at a greater completeness of purpose than the engravers of either

France or Belgium, from whence we may fairly imagine that many of the finest pictures of the English school are conceived and executed expressly with the view of producing a fine engraving. In truth, the drawing is carefully correct, and the management of the *chiar-oscuro* executed with great ability; every one will recognise at the first view of Sir Edwin Landseer's picture of "The Forester's Family" a charming and admirable subject for engraving.

Sir Edwin Landseer, R.A., is an artist of vast reputation; he is, perhaps, the favourite painter of the English. Independently of incontestable talent, he has fortunately chosen a class of subjects eminently national, and in harmony with the pursuits and tastes of the people. He is a painter of animals usually associated with accessories relating to hunting sports. By these subjects he has induced the rich and the titled to love and patronise Fine Art, in appealing to their natural inclinations for a country life, and the delightful and noble employment of it in the chase. At the same time there is no passion more exciting, or more in vogue among the junior branches of the aristocracy of England than animal and field sports; they form the very element of delight to their fresh and vigorous minds, their pride, and their associations. Still in appealing to the ardent aspirations of this class, the artist has never lost sight of the exalted dignity of his art, or of the true love of the beautiful. He treats his subject always artistically, and generally invests it with the ideal, feeling it is not sufficient to impart alone to the animals their habitual physiognomy and expression. Every one of his pictures is created by a single thought, forming almost in the development a philosophical episode. Who does not know the two engravings of "High Life" and "Low Life," as well as the subject entitled "Pride and Impudence." In the picture at present in our saloon, we find the same reasoning and the same mode of dealing with it. There are stags and hinds, but the docility of these animals grouped around the young and handsome wife of the forester, returning home accompanied by her child and these graceful creatures form, as it were, but a single family of solicitude and affection. The imagination awakens on viewing this fine picture, and riots in the quietude and barrenness of the scene, embellished by habits and dispositions so innocent and so primitive. The grace and gentleness of the hinds appear imbued with esteem for their charming mistress. The grouping is, moreover, elegantly adjusted, and the lines of the composition felicitously arranged without any apparent effort. The drawing has the same correctness that Sir Edwin Landseer always achieves. As for the colour and the pencilling, it can only be spoken of with restriction; it is entirely in the English method, on which we have already commented. The animals are broadly painted with a very superior touch, that is to say, with little labour but with great effect. The background, which in the picture is a very unimportant accessory, is certainly treated in a way which appears strange, and is not likely to be much imitated among us. In conclusion, we assert this picture of Sir E. Landseer forms the most beautiful subject for engraving that can be imagined, and we wait with impatience the termination of the plate, which is said to be in a forward state. The forthcoming proofs of it are attainable by subscription.

If we have as an exception analysed one picture in detail, and have examined it relatively to the few following remarks applicable to the various works of the school now present to us; it is to discover its research in depicting the beautiful, the principles which govern the inventive idea, and selection of them. In this way several fine and remarkable pictures must either remain unnoticed or be merely indicated. We have not the space to offer separate criticisms, therefore we shall return to the picture of Mr. Madox Brown, after some few additional observations on the English school.

In the picture of "The Favoured Knight," by Mr. H. W. Pickersgill, R.A., we find the qualities and the distinctive characteristics of the school in perfect drawing, sentiment, gentle and harmonious colouring. "The Children of Charles I.," by Mr. Lucy, reveals the same ensemble, but with a little harder, or more dry execution. "The Highland Inn" of Mr. Abraham Cooper, R.A., has a pale and chilly appearance to eyes habituated to dazzling colouring. "The Creation," by Mr. John Martin, is to us, a daring and impossible effort, which we cannot approve; it is the attempt of a Titan to storm the abode of the Gods.

"The Shop of a Carver of Images at Naples," by Mr. T. Uwins, R.A., is another work in a class differing completely from the preceding, being a quasi-grotesque subject composed and painted



with mind and great talent, in which an abundance of well chosen accessories completes the leading idea. The two principal figures of the "Jolly Monk" and the "Good-natured Sculptor" are excellently treated; the other figures are suitably introduced to complete the scene.

The picture of "King Lear," by Mr. Madox Brown, demands our separate attention, being a performance that differs from all others in the Exhibition. The artist is one of that section in the English school who seeks his inspirations in the middle ages, and revives the sculpture, carving, stained glass, and other remains of these by-gone works. In this class of Fine Art there appears more of thought and of idea than of pure sentiment. The composition is usually complicated, the harmony of lines fails to be carefully considered, the value of each single figure is more sought for, there is no combination for completeness; many figures, but each of them plays his own part, apparently though conscientiously; they seem to be every one introduced to illustrate some abstract phrase, or sentiment. It was in this procedure that the plastic Arts of the middle-ages sought their character and tendency. Christian Art was born and it grew with the Gothic cathedral; it carved in stone the history and the precepts of religion; it was the printed word for ages, before books existed to enlighten the understanding.

Mr. Madox Brown has perfectly identified himself with the artistic endowment of this epoch. The subject of his picture is amply elucidated by the quotation from Shakspeare, given in the catalogue. It is a thought and a scene rather than a sentiment. Most of the figures are scrupulously studied in every accessory of costume, or ornament. The aged king reclines in a condition of aberration, flowers are placed among his grey locks, and on the couch are strewn other flowers with which his childish mind has been amused; his robe is torn, and his feet retain the mud in which he has wandered. In the second place stands Cordelia looking steadfastly at the king. This figure is an admirable type of expression, and of exquisite purity of design; the other figures are also well portrayed, though the doctor with his fabulous cap is less happy. The musicians and their details are represented with a stiffness too faithful to the historical traditions of the period. The execution has in parts the usual qualities of the English school, but do not seem to have been enunciated by the especial predilection of the painter, as we find some raw and inharmonious tints which do not exist in the other capital works sent from England. The couch, the ornaments, and every accessory are pure Byzantine studies, which indicate the author to possess great learning in the several sciences that constitute the works of Art in the middle ages.

Altogether we see in this picture one of the most remarkable works in the saloon of Antwerp. To succeed in this particular route great and various qualities are required: imagination, composition, many abstract faculties, great knowledge of the form and expression of the human figure, historical research, and a special sense of the picturesque; besides what is difficult to define otherwise than the possession of the feeling and inspiration existing in a former epoch. There is besides in this manner of treating Art much so strange and original, that it charms by its novelty. It becomes, certainly, the cultivation of Fine Art in its highest regions, but we ought perhaps to say that, at least as a general and absolute rule, the destiny of Art is more naturally intended for the rendering of sentiment, and to leave its impression on the mind of the spectator, than to transfer merely the singular ideas of a painter's imagination to the canvas.

### THE ENAMELLED POTTERY OF ITALY AND FRANCE.

FAYENCE AND PALISSY WARE.\*

THERE are few subjects of greater interest to the student of history than the progress of invention. By carefully examining the records, whether printed or otherwise, of manufacture, we arrive at a more certain knowledge of the stages of advance in civilisation than we can do by almost any other study. The necessities of the race increasing with its refinement, the inventive

powers of man are taxed to supply the requirements of the period.

If we carry our examination back to the days of the Egyptian and Assyrian monarchies we find certain points of excellence indicated, which are not surpassed by the ingenuity of modern manufacturers, working too with all the advantages of that knowledge which they have derived from these pioneers of civilisation. In tracing the order by which advances have been made, we discover that it may be well represented by wave motion; a series of elevations and depressions, points of excellence obtained, and periods of progressive decline exhibited, indicating with the regularity of a law—the current of human thought.

Porcelain originated in the East; and the remains of the Egyptians and the Assyrians attest the high degree of excellence to which the early potters had attained. We find in their remains specimens of the finest earthenware, and much of it is covered with a glaze or enamel. Amongst the Greeks and the Romans the art of the potter took a very high position; and we learn that, in the time of Augustus, the Etruscan vases were equal in value to similar vessels of gold and silver.

With the decline of the power of Rome, and the consequent spread of superstition during those periods, well designated as the dark ages, the powers of the human mind appear as in a lethargy; and all arts and manufactures, except such as ministered to the spread of a gloomy faith, were depressed by a crowd of evil influences: amongst others, the most ancient of manufactures declined, and the wheel of the potter was employed only in making the coarsest and most inelegant utensils. Eventually a new order of manufacture was introduced by one of those accidents of war, which frequently appear to repay mankind for the legion of horrors which mark its path.

An old chief, or King of Majorca, was besieged in the year 1113, by the soldiers of Pisa. This aged Mahomedan, having long encouraged piracy, and holding, it was said, 20,000 Christians in his gloomy dungeons, a crusade was preached against him for the purpose of liberating the prisoners. After a siege of twelve months, the crusaders took possession of Majorca; Nazaredeck, the king, was killed, and the treasures of the city became the spoil of the invaders. The Moors had long been celebrated for their tiles and tablets of painted earthenware. With these they decorated their palaces and their churches, and these the conquerors carried back as trophies to Pisa, and there employed them to decorate their churches and public buildings. "For two hundred years," says Mr. Morley in his *Life of Palissy*, "this Moorish pottery was regarded only as a thing to be admired for its beauty, and to be venerated as a religious symbol: it was not till the beginning of the fourteenth century that the Italians began to make an imitative ware, named after the old source of painted pottery, *Majolica*." The earliest manufacture of the *Majolica*-ware in Italy was painted with Arabesque patterns, yellow and green upon a blue ground. After a period, the House of Sforza patronised the art; and Luca della Robbia, under this impulse, became the discoverer of enamelled pottery. Vasari\* says Luca della Robbia was carefully reared and educated, until he could not only read and write, but, according to the custom of most Florentines, had learned to cast accounts as far as he might require them. He was then placed to learn

the art of a goldsmith, and having learned to draw and model in wax, he aspired to work in bronze and marble. In these, also, he succeeded tolerably well; and this caused him altogether to abandon his trade of a goldsmith, and give himself entirely to sculpture, inasmuch that he did nothing but work with his chisel all day, and by night he practised himself in drawing; and this he did with so much zeal, that when his feet were often frozen with cold in the night-time, he kept them in a basket of shavings to warm them, that he might not be compelled to discontinue his drawings. "Nor," exclaims Vasari, "am I in the least astonished at this, since no man ever becomes distinguished in any art whatsoever, who does not early begin to acquire the power of supporting heat, cold, hunger, thirst, and other discomforts; wherefore those persons deceive themselves altogether who suppose that while taking their ease, and surrounded by the enjoyments of the world, they may still attain to honourable distinction; for it is not by sleeping, but by waking, watching and labouring continually, that proficiency is attained and reputation acquired."

Luca della Robbia used as his enamel a mixture of tin, lead, and antimony, and to this compound he added the metallic oxides required to give the necessary colours to the surface. "By this means," says his biographer, "an almost eternal durability could be secured for works in clay." The Medici family very largely patronised Luca; Piero ornamenting, with figures of coloured earth, a study built by his father Cosmo de' Medici, in the palace. Of this Vasari says, "It is certainly much to be admired that, although this work was extremely difficult, numberless precautions and great knowledge being required in the burning of the clay, yet Luca completed the whole with such perfect success, that the ornaments both of the ceiling and pavement appear to be made of not many pieces, but of one only." Luca della Robbia died in the year 1481, leaving the manufactory at Pesaro in the highest state of excellence and activity. For a period of two centuries this manufactory of Majolica was patronised by the Dukes of Urbino; and from the circumstance that this family employed many of the pupils of Raffaele to copy the designs of that master on the finer pieces of Majolica-ware, it became known over Europe as "*Raffaeleware*," and in the collections of the curious specimens of it are by no means uncommon. In the Museum of Practical Geology will be found two plates, one with a painting of the "Creation of Man," and the other of the "Temptation of Adam," which well illustrate this interesting manufacture. It is quite certain that the scholars of Raffaele did furnish designs to the potters, and many of Raffaele's own works were copied on the Majolica; but there is much doubt if that great painter himself executed any of the drawings on the ware which goes by his name.

About 1540, this ware was introduced into France in small quantities, and one specimen was seen by Bernard Palissy, of Saintes. Of this Palissy himself speaks in his instructive work the "*Artist in Earth*," which has been translated by Mr. Morley. "Learn," he says, "that it is more than five and twenty years since there was shown to me an earthen cup, turned and enamelled with so much beauty, that from that time I entered into controversy with my own thoughts, recalling to mind several suggestions that some people had made to me in fun when I was painting portraits. Then, seeing that these were falling out of request in the country where I dwelt, and that glass

\* The *Life of Bernard Palissy*, of Saintes. By Henry Morley. Chapman & Hall.

\* Vasari. Translated by Mrs. Foster. Bohn's Standard Library.

painting was also little patronised, I began to think that if I could discover how to make enamels, I could make earthen vessels and other things very prettily, because God had gifted me with some knowledge of drawing; and therefore regardless of the fact that I had no knowledge of clays, I began to seek for enamels as a man gropes in the dark."

In the history of enthusiasm there is not perhaps an example of untiring devotion to one especial object equal to that afforded by Palissy the Potter. He speaks of groping in the dark—it must however be remembered that he was a painter on glass, and as such that he must necessarily have become acquainted with the rates of fusion of the metallic oxides which he employed as colours. That Palissy was ignorant of the character of the clays employed by him in the manufacture of his ware, and to cover which with enamel was the object of his experiments, is tolerably certain. There are one or two other points upon which Palissy evidently heightens the colouring:—now and then a disposition peeps out to represent himself in greater difficulties than really ever existed. We are aware that Brongniart, Capt. Marryat, and the present writer receive all Palissy's statements without any such deductions as we are disposed to make. Internal evidence however appears to us to show, that though Palissy pursued his empirical experiments under difficulties which would have crushed any less ardent man, he could not have been reduced to such a state of extreme distress, and of mental depression approaching to madness, as he describes himself to have been. It is not an unusual thing for men who have achieved a great work to represent the difficulties through which they have struggled as more severe than they actually were. With these remarks we transfer to our pages, feeling certain it will greatly interest our readers, a considerable portion of the narrative of Bernard Palissy of Saintes, translated by Mr. Henry Morley in his "Palissy the Potter."

"Without having heard of what materials the said enamels were composed, I pounded in those days all the substances which I could suppose likely to make anything, and having pounded and ground them, I bought a quantity of earthen pots, and after having broken them in pieces, I put some of the materials that I had ground upon them, and having marked them, I set apart in writing what drug I had put upon each, as a memorandum; then having made a furnace to my fancy, I set the fragments down to bake, that I might see whether my drugs were able to produce some whitish colour: for I sought only after white enamel, because I had heard it said that white enamel was the basis of all others. Then, because I had never seen earth baked, nor could I tell by what degree of heat the said enamel should be melted, it was impossible for me to get any result in this way, though my chemicals should have been right; because at one time the mass might have been heated too much, at another time too little; and when the said materials were baked too little or burnt, I could not at all tell the reason why I met with no success, but would throw blame on the materials, which, sometimes, perhaps, were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required. But again, in working thus, I committed a fault, still grosser than that above-named, for in putting my trial-pieces in the furnace, I arranged them without

consideration; so that if the materials had been the best in the world, and the fire also the fittest, it was impossible for any good result to follow. Thus, having blundered several times, at a great expense, and through much labour, I was every day pounding and grinding new materials, and constructing new furnaces, which cost much money, and consumed my wood and my time. When I had fooled away several years thus imprudently with sorrow and sighs, because I could not at all arrive at my intention, and remembering the money spent, I resolved in order to avoid such large expenditure, to send the chemicals that I would test, to the kiln of some potter."

These experiments proved valueless from the circumstance that the heat of the potter's kiln was insufficient to fuse the compounds employed by Palissy. Thus however, he exhausted all his materials and money, and returned to his glass-working and painting to recruit his purse. Palissy added to his other accomplishments, that of a land-surveyor, and, for him, it was fortunate that the king established a salt tax to be levied on the salt marshes of Saintes. The commissaries deputed by the king to establish the *gabelle*, employed Palissy to map the islands and the country surrounding the salt marshes of the district of Xaintonge, or Saintes, which brought him in a little money. With this he bought three dozen earthen pots, he purchased and prepared his chemicals, and having covered upwards of two hundred pieces with his composition, he carried them to a glass-house furnace. Several experiments, even with the more intense heat of the glass-furnace, proved failures, and for two years Palissy worked on without success. Eventually, however, he informs us, "God willed that when I had begun to lose my courage, and was gone for the last time to a glass-furnace, having a man with me carrying more than three hundred kinds of trial pieces, there was one among those pieces which was melted within four hours after it had been placed in the furnace, which trial turned out white and polished in a way that caused me such joy as made me think I was become a new creature; and I thought that from that time I had the full perfection of the white enamel; but I was very far from having what I thought."

Now followed a series of yet severer difficulties, through which Palissy struggled in a remarkable manner, exhibiting a rare display of enthusiastic zeal. This is however best described in his own words:—

"I was so great an ass in those days, that directly I had made the same enamel, which was singularly beautiful, I set myself to make vessels of earth, although I had never understood earths; and having employed the space of seven or eight months in making the said vessels, I began to erect for myself a furnace like that of the glass-workers, which I built with more labour than I can tell; for it was requisite that I should be the mason to myself, that I should temper my own mortar, that I should draw the water with which it was tempered: also it was requisite that I should go myself to seek the bricks and carry them upon my back, because I had no means to pay a single man for aid in this affair. I succeeded with my pots in the first baking, but when it came to the second baking, I endured suffering and labour such as no man would believe. For instead of reposing after my past toil, I was obliged to work for the space of more than a month, night and day, to grind the materials of which I had made that beautiful enamel at the glass furnace, and when I had ground them, I covered

them with the vessels that I had made: this done, I put the fire into my furnace by two mouths, as I had seen done at the glass-houses. I also put my vessels into the furnaces to bake and to melt the enamel which I had spread over them, but it was an unhappy thing for me, for though I spent six days and nights before the said furnace, it was not possible to make the said enamels melt, and I was like a man in a desperation. And although quite stupified with labour, I counselled to myself, that in my enamel there might be too little of the substance which should make the others melt; and, seeing this, I began once more to pound and grind the before named materials, all the time without letting my furnace cool: in this way I had double labour, to pound, grind, and maintain the fire. When I had thus compounded my enamel, I was forced to go again and purchase pots, in order to prove the said compound—seeing that I had lost all the vessels which I had made myself. And having covered the new pieces with the said enamel, I put them into the furnace, keeping the fire still at its height; but thereupon occurred to me a new misfortune which occasioned me great mortification, namely, that the wood having failed me, I was forced to burn the palings which maintained the boundaries of my garden; which being burnt also, I was forced to burn the tables and the flooring of my house to cause the melting of the second composition. I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace: it was more than a month since my shirt had been dry upon me. Further to console me I was the object of mockery; and even those from whom solace was due ran crying through the town that I was burning my floors! And in this way my credit was taken from me, and I was regarded as a madman."

Such perseverance could not be without its reward, and after repeated trials of new compounds variously applied, and the construction, with his own hands, of furnaces, success to a certain extent presented itself, but even then a sad misfortune prevented the unfortunate potter from realising his hopes. "When the colours were ground, I covered all my vessels and medallions with the said enamel, then, having put and arranged them all within the furnace, I began to make the fire, thinking to draw out of my furnace three or four hundred livres, and continued the said fire until I had some sign and hope of my enamels being melted, and of my furnace being in good order. The next day, when I came to draw out my work, having previously removed the fire, my sorrows and distress were so abundantly augmented that I lost all countenance; for though my enamels were good, and my work was good, two accidents had happened to the furnace, which had spoilt all. It was because the mortar of which I had built my furnace had been full of flints, which, feeling the vehemence of the fire (at the same time that my enamels had begun to liquify), burst into several pieces, making a variety of cracks and explosions within the said furnace. Then because the splinters of these flints struck against my work, the enamel, which was already liquified and converted into a glutinous matter, retained the said flints and held them attached on all sides of my vessels and medallions, which, except for that, would have been beautiful." Palissy aiming at excellence, would not sell at a low price the result of his labours, which it appears he might have done; "But because that would have been a decrying and abusing of my honour, I



broke in pieces the entire batch from the said furnace and lay down in melancholy, not without cause, for I had no longer any means to feed my family. I had nothing but reproaches in the house; in place of consolation they gave me maledictions; my neighbours, who had heard of this affair, said that I was nothing but a fool, and that I might have had more than eight francs for the things that I had broken; and all this talk was brought to mingle with my grief."

On another occasion the enamel was covered with ashes, carried over it by the vehemence of the flames. Palissy then enclosed his work in earthen lanterns, and thus overcame the difficulty. Although, as the common result of merely empirical experiments, time and money were vainly expended again and again; all the difficulties were eventually overcome, and Palissy attached his name to a ware which became celebrated throughout France—the "Palissy-ware." This was the result of an unusual enthusiasm, extended over the space of ten years, and triumphing over every difficulty: but it necessarily preyed upon the health of Palissy, and he tells us—"I was so wasted in my person, that there was no form nor prominence of muscle on my arms or legs; also the said legs were throughout of one size, so that the garters with which I tied my stockings were at once, when I walked, down upon my heels with my stockings too. I often walked about the fields at Xaintes considering my miseries and weariness; and, above all things, that in my own house I could have no peace, nor do anything that was considered good. \* \* \* I had been for several years without the means of covering my furnaces; I was every night at the mercy of the rains and winds, without receiving any help, aid, or consolation, except from the owls that screeched on one side, and the dogs that howled upon the other. Sometimes there would arise winds and storms, which blew in such a manner up and down my furnaces, that I was constrained to quit the whole with the loss of my labour; and several times have found that, having quitted all, and having nothing dry upon me because of the rains which had fallen, I would go to bed at midnight, or near dawn, dressed like a man who has been dragged through all the puddles in the town; and turning thus to retire, I would walk, rolling without a candle, falling to one side and the other like a man drunk with wine, filled with great sorrow, inasmuch as having laboured long, I saw my labour wasted: then, retiring in this manner soiled and drenched, I have found in my chamber a second persecution worse than the first, which causes me to marvel now that I was not consumed with suffering."

The story of Palissy is a most instructive one, particularly as related by himself. Mr. Morley has endeavoured to exemplify the man in connexion with the great religious movements of the day. We have only to deal with Palissy the Potter as an inventor. To those who would desire to trace the stern reformer through other phases of his troubled life, till his death in the Bastille, Mr. Morley's work will have very considerable interest.

We could have desired that the author had confined himself to the actual circumstances of the life of Palissy. In the first six chapters of the work it is admitted there is as much fiction as truth, and in the remaining portions of the work, it is not without difficulty that we can separate the imaginary from the real. The translations given in the appendix are however of great value, as recording the actual experiences of this man of genius.

#### THE OLD WATER-COLOUR SOCIETY.

As we have elsewhere said, the last season has been recognised by the Water-Colour Societies as more favourable to their interests than the preceding; the lovers, however, of Water-Colour Art have not yet ceased to lament the losses which the elder institution has sustained by the retirement and death of some of its oldest and most esteemed members; for there are amateurs and patrons (and it is more the case with respect to water-colour than oil-painting) who see merit only in one painter, perhaps in him from whom they themselves may have received instruction. For the living followers of Prout, Dewint, and Cattermole, the walls of the society have no longer any charm; they yet go to the exhibition, but it is their melancholy pleasure to contemplate what they call the vacancy of the exhibition, and compare its insufficiency with their remembrance of what it has been. The exclusive character of this, like that of our other Art-societies, afforded occasion for the establishment of the New Water-Colour Society, which has deservedly enjoyed a great measure of public patronage; but the success and prestige of the elder society render their exhibition-room the desiderated Walhalla of water-colour painters, inasmuch that the latter sometimes acquires strength from the former—as, for instance, Topham, Duncan, Jenkins, and Dodgson, who formerly were members of the New Water-Colour Institution. Some who have seceded from the Old Water-Colour Society have done so with the view of election to the Royal Academy, which, according to one of its laws, declines candidates who are members of any other Art-institutions. Such a regulation has originated in the impenetrable stolidity of men who have been fortuitously placed in a false position, whose antecedents have never rendered them worthy of election to any other institution. The common sense of the thing is to require them on election to resign membership of other institutions. The operation of such a law is that sometimes meritorious artists receive indirect encouragement stealthily to inscribe their names during the "merrie month" of May on the well-fingered register which lies in the closet on the left of the staircase of the Royal Academy. They are, however, rejected, and as it would be an undignified proceeding to solicit re-election in the society which they have thought fit to quit, they are thenceforward recognised of no brotherhood. The Society of Water-Colour painters has been always an association of landscape-painters; and if we consider their constitutional tone we have no reason to regret that there has for so long a time been no influential section of figure painters among them. The days of tints and transparent washes were bright and sunny in the time of Girtin, Robson, and their contemporaries; but John Varley with his "wash upon wash," and "warm grey, and cool grey, and round touch," with some others who affected a Poussin-like sobriety, did much towards twilight sentimentalism. The period of unfledged antiquarian and simple surfaces was past, and artists began to be extremely fastidious about papers, and their experiments introduced every degree, from smooth and solid antiquarian to the basest quality of the grocer's wrapper. In looking over the three hundred and twenty-two drawings of the late season, examples of rough material were not so numerous as we have seen them, but there are many failures in the over-elaboration of the smoother surfaces. With respect to subject-matter, there is but a small proportion of foreign scenery, a circumstance which is creditable to the taste of the members, for, after all, we have at home every variety of scenery, and for freshness, and diversity, and effect, there is nothing on the continent to surpass it. Of Italian scenery we are weary; those who devote themselves to it Italianise everything they touch; the children of the mist propose to themselves infinitely greater difficulties than that which is ridiculously called "an Italian sky."

We lose sight once more of Cattermole. But a few years have elapsed since his re-appearance as an exhibitor after a long period of retirement. He withdraws again, and this time we understand definitively, from Water-Colour Art to re-appear in oil. If he continues to sustain in oil-painting the fame which he has acquired in water-colour he must be classed among those rarer phenomena whose gifts embrace all the surpassing subtleties of executive *leger-de-main*. In that walk which is entirely his own he must be honoured as an inventor. In his younger time it was considered a passable joke that he worked upon the envelopes in which his groceries were sent home. In this and his abundant use of white or whitening he has outdone all competition, but in oil the range of his genius is restricted, no adaptable means has been left untried. The works of David Cox are yet as powerful as those of any period of his life, and those of Copley Fielding as numerous as we have at any time seen them. The former will soon have accomplished his fiftieth annual visit to Wales, and he laughs at all those who make long and wearisome pilgrimages in search of the beautiful. Where there is an artist there is a subject, and to him every tuft and tree near the little inn at Bettws has at some time or other served as available material. To students and amateurs his manner is not so attractive as that of Copley Fielding—his paper is rugged and unmanageable, and initiatory essays in his method generally turn out inglorious failures. Some of his best and most effective sketches have been executed with nothing more than indigo, vandyke brown, and red, indeed his productions generally are studies of effect with little care of colour. Cox paints generally a rainy or a menacing sky with his landscape in corresponding depth. Copley Fielding paints breadths of light with felicitous truth, but he also describes a squall at sea with masterly skill, yet this is so frequently repeated under one set phase, that those accustomed to see the version so often consider it a matter of *chique*. He gathers his material from the Sussex Downs, Snowdon, the glens and Bens of the Highlands, as Cruchan, Vennet, the Trosachs, &c., with here and there a glimpse of Yorkshire scenery. His reputation rests upon his water-colour productions, of these he may exhibit thirty, while of oil-pictures the proportion may not be more than eight in a season, and no artist has been more successful than he in disposing of his works. His works in the late exhibition numbered thirty-four, the subjects of which are distributed in Wales, the Highlands, Yorkshire, &c. Copley Fielding and David Cox are of the old school members of this institution, the latter is a rigid naturalist, but the former yields to poetic sentiment, and does not seek so much to establish a claim to be classed among nature's treasurers. Time was when Water-Colour Art, with the exception of miniature painting, presented nothing but landscape subject, but now every class of subject is met, from figure material, brought forward with academic accuracy, to the works of those who occupy "their business in the great waters." The oriental pictures of John Lewis carry water and body colour to a degree of finish which has never before been seen; even so much so that no ordinary *honorarium* would compensate an artist for engraving them; indeed many have declined the task. Hunt has celebrated the same farmer's boy these twenty years. We are weary of the lad even in his seemingly endless variety of condition; but in those wild flowers and bits of way-side turf, with all their dew-drops and cobwebs, which this artist renders with microscopic truth, these are mightily exhilarating. But *apropos* of his other buccaneering studies, his hedge-sparrows' and linnets' nests—we commend him to another task, the work of one William Cowper, and of these, if he listen to our commendation, he will paint no more. Joseph Nash is admirable but somewhat mannered in interiors; he deals most successfully with large proportions of positive colour, and the body-colour which he may employ is used just in quantity sufficient to sparkle, and in nowise to sadden his work. In sketching he knows exactly where to stop,

though sometimes we see in his productions somewhat of squareness and hard finish. Another colorist of great power is Frederick Taylor. Nothing can surpass the brilliancy of his small sketches, equestrian compositions and sporting parties—and his dogs, the vitality and intelligence of his pointers and setters, are unapproachable points of expression. When however he essays elaboration he becomes opaque and hard, he is then forsaken of his really appreciable virtues, and that faulty drawing becomes apparent which is masked by sketchy handling. Of the elder school of figure-painters, J. M. Wright has been long before the world; his manner is founded on Stothard, but without the flowing composition of his model. His drawings generally want force, both in colour and effect, but they tell with much breadth and sweetness in engraving. In the new and transition school of figure, Topham has distinguished himself by an originality which gives great value to his apparently slight but really careful manner; we know of no painter, in water or oil, more fastidious than Topham, with all that apparent dash—only we deprecate the repeated identity of his girls' heads. In the Breton historiettes of Jenkins there is much sweet expression; his simple narrative is perspicuous and touching; even the dispositions of his figures are eloquent of sentiment. Topham's attire is the picturesque essence of the ragged school; Jenkins introduces his *paysannes* in their holiday gear with only as much of economic irregularity as is necessary for the sake of composition. The figures of Alfred Fripp are intense in colour and effect, palpable in substance, but realised in a manner to which nature is subservient. Indeed, with certain limited exceptions, as of the few remaining paternities of the institution, the bulk of members are young men, who are yet content to be considered probationers in the discipline of nature, although each already treads a *via lactea* of his own. Every class of subject is ably brought forward; with the landscape painters we have mentioned, there are George Fripp, second to none; T. M. Richardson, a brilliant colorist, and effective interpreter of romantic scenery; Evans, of Eton; Gastineau, and others: and marine and coast material is painted in masterly feeling by Bentley, Duncan, and Smith, all of whom "know a handspike from a hawser," which some of our earlier professedly marine painters did not. In these days of yachting and dolphin-fishing, every salt-water story must be to a hair's breadth scientific. There are six ladies privileged of this society, but their position is not defined; they are not members, nor are they associates, but they are described simply as "ladies" *inter alia*, being held in suspension between members and "associates." What privileges these ladies have beyond that of exhibition we do not know; they are not members, nor are they associates, and there is no other academic degree mentioned. What "associateship" is, no "associate" has ever been able to define to us. An associate is a *particeps criminis aut honoris*, at any rate a fellow, but in academic associateship there is no fellowship. "Associates" and "members" seem in public to tabernacle together, but in private the former have no academic voice. Associateship is a senseless distinction; if the works of an artist are worthy of an exhibition, the artist is entitled to the full honour of the institution. In the second rank (or the third, it may be, for they come after the "ladies") there are men of extraordinary power, whose works would signalise them in any institution in Europe. Bartholomew, as a flower-painter, is second to none; Branwhite's drawings are works of great power; and in colour, force, and originality, there is nothing in their way equal to the productions of John Gilbert. In the compositions of Dodgson, who deserves to be better known, there is an elegance of conception which is the gift of very few; his charcoal sketches, which are unknown to the world, are productions of rare merit. But we have not space, nor is it our purpose, to individualise all the exhibitors of this institution, many of whom are occupied in teaching, inasmuch as to have but little time for working for exhibition. The Old Water-Colour Society is, however, an institution that has

fostered men of transcendent power, and its walls have been crowded with works which can never be excelled, because nature cannot be more admirably imitated; but, like those of other societies, its interests have suffered from that baneful spirit of exclusiveness which fritters a great whole into comparatively powerless and insignificant parts.

#### THE CLEANING AND RESTORATION OF OLD ENGRAVINGS.

THE cleaning and restoration of prints is an operation of a nature incomparably more delicate than even the restorative treatment of pictures. Rare prints, (unlike pictures, which, being articles of furniture, are continually under the eye,) scarce prints, we say, frequently as heir-looms, fall into the possession of persons who have no taste for their excellence, and no knowledge of their value. We are cognisant of more than one such collection, which, year by year, is losing a considerable per centage of its value, being stored away in portfolios and exposed to destruction by damp. If there be no real taste in the possessors of these treasures, we can pardon the vanity which is careful of their preservation; but in the absence of all redeeming impulse, there is no condemnation too severe for that apathy which dooms to destruction these interesting and perishable works of art. There exists among collectors of a certain class,—that is, those who do not value a print for its intrinsic worth—a rivalry in the maintenance of their collections in a state of admirable order, preserving with all care a production of inferior merit, because it is in "fine condition," while a really valuable impression of some rare print is neglected, because, perhaps, slightly spotted. And the false importance thus given to worthless works operates injuriously on others of real interest, which, in order to be brought to a like well-conditioned nicety, are subjected to cleaning, bleaching, the addition of margin, &c., &c., in order to restore them to their original freshness. Nevertheless, though by such processes the interest of a print cannot, in an artistic point of view, be enhanced, it must not be denied that, in so far as any such methods of treatment may contribute to the preservation of prints, they are entitled to the consideration of those who really estimate these works of Art for themselves alone. It is now commonly known that chlorine and acids remove stains, and that alkalis change oil or grease into a soap soluble in hot water; and that the light of the sun bleaches prints that have turned yellow; also that size and paste are soluble in warm water, and that, in order to remove a proof from its mount, it is only necessary to dip it. And thus the process of restoration is undertaken by persons altogether unqualified to attempt an operation, the success of which entirely depends upon experience. In this manner many valuable examples of Art are utterly destroyed, or so far injured as to render their ultimate restoration impossible. The easy application and rapid effects of preparations of chlorine and corrosive acids have placed them foremost on the list of the media to which inexperienced persons have recourse. Trusting to the conviction that diluted acid exerts a simple influence on the texture of paper, and to the knowledge that, by means of water, the effects of chlorine and other active agents can be modified, the operators proceed with their experiments, but overlook the fact that the action of the diluted acid is just in proportion to the degree of dilution, and that, the subsequent employment of water, is only effectual when the previous part of the process is fully successful. The further action of the chlorine is arrested by the water, but the injury which the paper has already suffered cannot be remedied. If we examine by means of the microscope a piece of paper torn from a sheet which has been thus treated, and compare it with another portion torn from a sheet which has not been treated with chlorine, we see the edges of the latter rough and jagged, while those of the former are torn short off, showing that the texture in that case is mate-

rially less tenacious than in the latter. Besides, if the chlorine treatment be not succeeded by the application of water so effectually as to stop the chemical action, the paper will absorb moisture from the atmosphere, and will never seem perfectly dry to the touch. These corrosive applications, especially preparations of chlorine, materially injure the beauty, freshness, and durability of the impression, as affecting the sugar of lead contained in the varnish which is put into the printing-ink. This is loosened from the paper, and by a stronger concentration would be entirely destroyed. A very frequent result of the application of chlorine, perceptible after the paper is dry, is a light grey chalky deposit, that appears on the print, to which it is so firmly attached, that even the application of other solvents are necessary to remove it. The use of alkalis for the removal of oil and grease stains is attended with effects similar to those resulting from the use of chlorine, even when employed upon those parts of the paper uncovered by the printing-ink. Soap-lees exert on prints an even more destructive effect. Although the exposure of engravings to the rays of the sun, for the removal of spots, and the bleaching of the paper, be less dangerous than the operations already mentioned, yet this means, unless conducted with great care, is not without much danger to the beauty of the print; for the rays of the warm mid-day sun, if the paper be not kept continually moist, turn the printing-ink brown and grey, and to the paper is communicated a colour different from its original tone. The most simple and innocuous means of removing grease stains from prints, and disengaging them from their mount, is hot water; but with respect to the preservation of prints, this means is by no means so free from danger as it has been represented; for it not only extracts the size from the paper of old prints, but also extracts a portion of the oil from the ink, and penetrates the texture, inasmuch as to render it very difficult of manipulation. Inexperienced persons succeed, therefore, but rarely in the removal of prints from their mounts, without injury; and very often, in the hands of mere experimentalists, many valuable productions are destroyed. For the same purpose cold water is employed, but its use demands a greater exertion of patience than most persons will give to it. In the hands of skilful operators, it cannot be denied that the most beautiful results are obtained by the means of which we have spoken; these observations, therefore, are intended only as a caution to persons who, being possessors of valuable works, would themselves essay their restoration, diffident of committing them to the hands of others.

#### THE VERNON GALLERY.

##### THE COUNCIL OF HORSES.

J. Ward, R.A., Painter. T. A. Prior, Engraver.  
Size of the Picture, 5 ft. 8½ in. by 3 ft. 11½ in.

We might search through the biographies of artists of every country, and should find the instances to be rare indeed of any one who had painted such a picture as this at eighty years of age; and yet Mr. Ward's life had been prolonged to this term when he produced and exhibited at the Royal Academy, in 1848, his "Council of Horses." It is much to have the mental faculties still vigorous, clear, and active at four-score, but to have the eye yet undimmed, and the hand yet steady at its labours, are blessings of which very few can boast of possessing who have attained that period of existence.

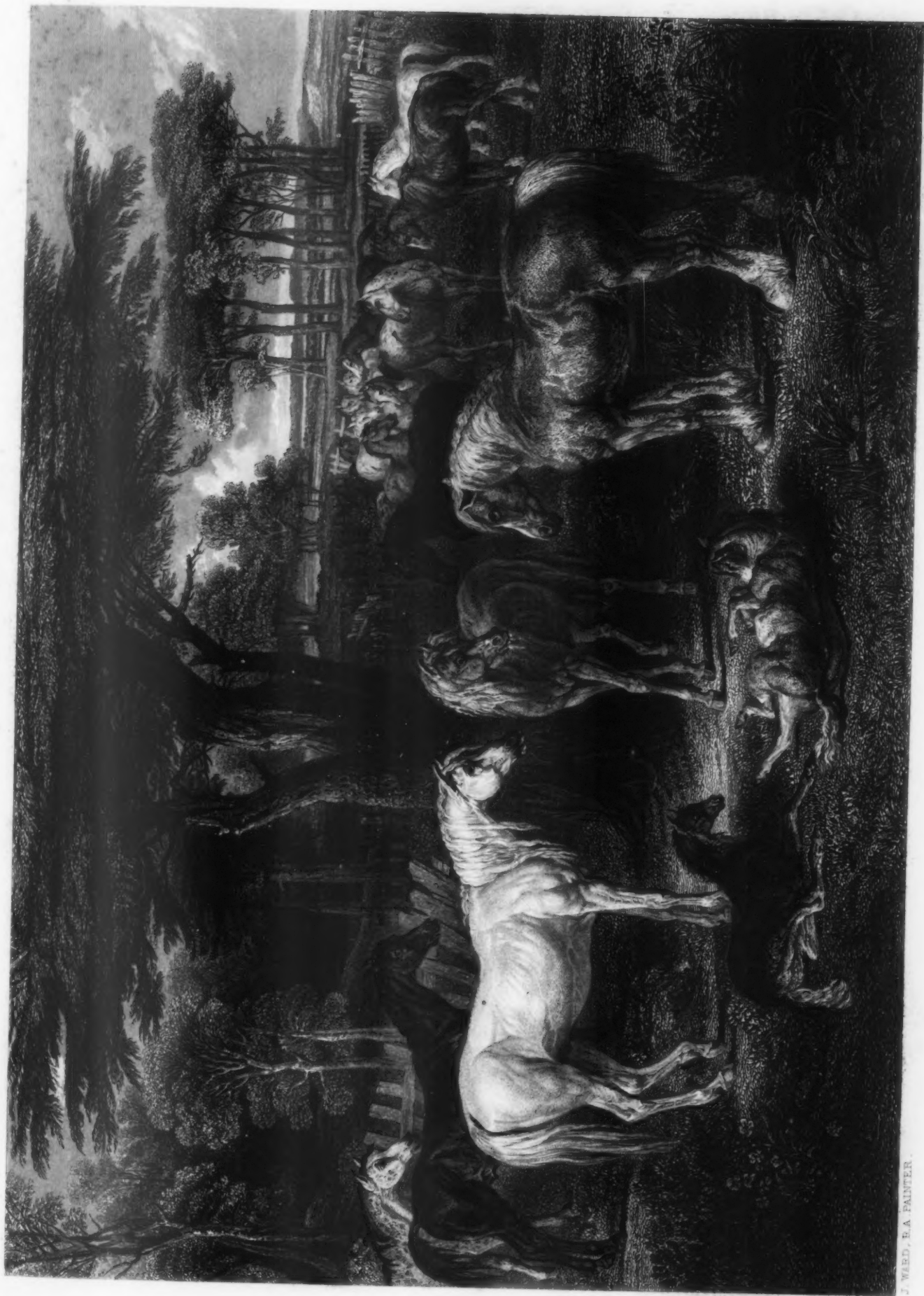
If we compare this picture with others painted by the venerable artist some thirty or forty years since, we might probably discover some signs of decreasing powers, but not otherwise; for if it be examined without reference to antecedent works, it will stand the test of criticism as a piece of sound and careful painting; the animals are well drawn according to their respective races, they are carefully grouped and display great variety of character. We need only refer our readers to Gay's well known fables for the subject of the picture.











T.A. PRIOR, ENGRAVER.

J. WARD, R.A. PAINTER.

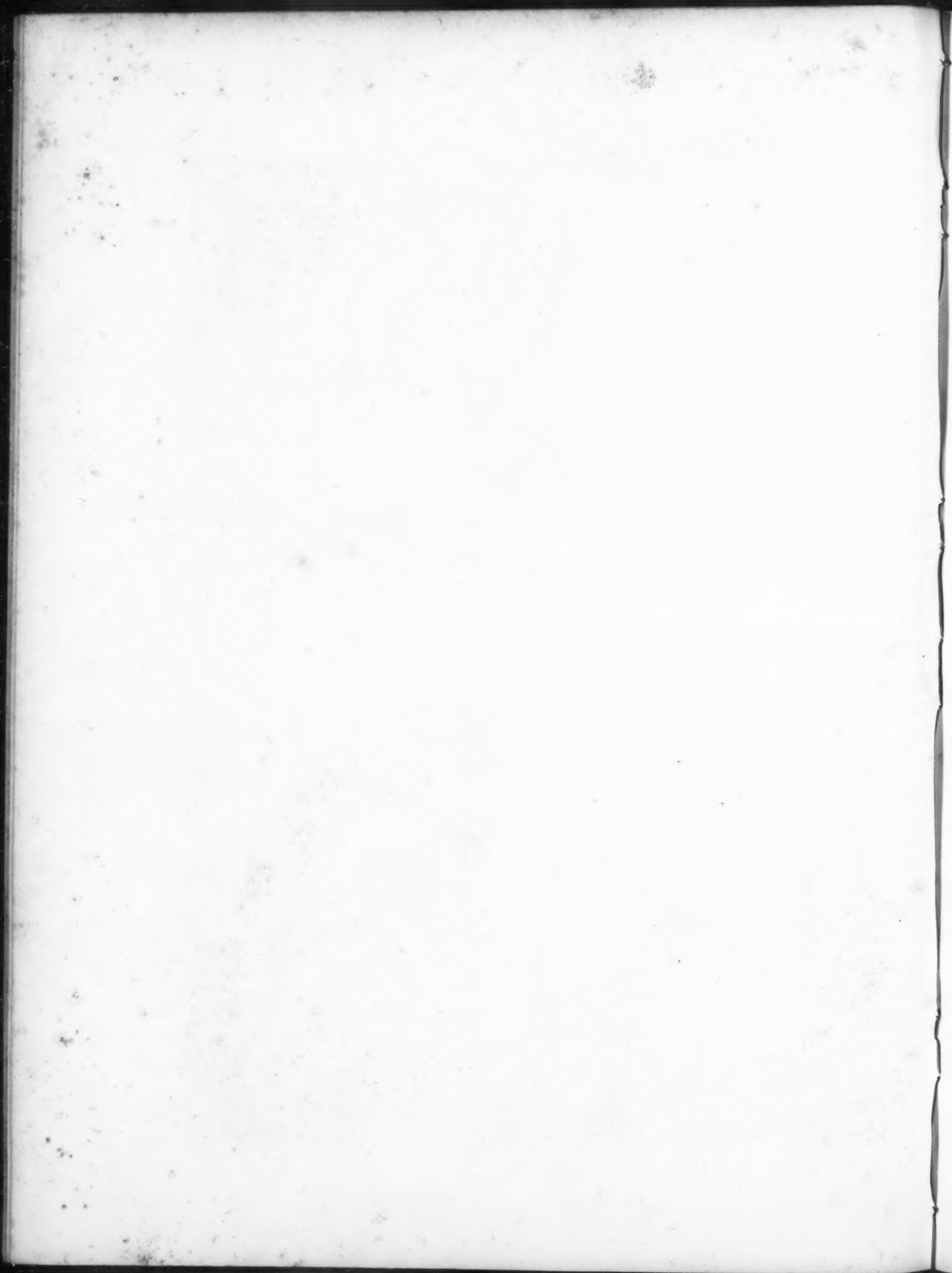
# THE COUNCIL OF HORSES.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
4 FT. 6 IN. BY 2 FT. 11 IN.

LONDON: PUBLISHED FOR THE PROPRIETORS.

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## THE GREAT MASTERS OF ART.

No. XVIII.—DON RODRIGUEZ DE SILVA Y VELASQUEZ.



THROUGHOUT the roll of names which have hitherto appeared in this series of biographical notices, not one, as yet, has been introduced from that school whose reputation, founded on the works of a comparatively few men of genius only, is scarcely inferior to any other. In Velasquez we go at once to the fountain head whence springs the honour which unquestionably belongs to the old Spanish School of Art.



Writing of Le Sueur a month or two since, we remarked on the neglect shown by the authors of France towards their great artists, of whose history so little is known; while those of other countries, Italy, Germany, Holland, Flanders, and even Spain, have not been forgotten; for, in fact, much of our information concerning these is acquired from the original writings of Frenchmen, or from their translations of the works of foreign biographers respectively. But in condemning others we must not forget our own deficiencies; for if Reynolds, and Wilkie,

and Collins, and Stothard, with others, have exercised the pen of the historian, we have had in our own language, till very recently, little that tells us of continental artists beyond mere dictionaries. Is this because such books would find but few readers here? we imagine it must be so; and hence no writer, that is, none who has to live by his literary labours, would undertake a task from which nothing is to be reaped but toil and disappointment. Admitted that the readers of any class literature, so to speak, are comparatively few, still there would always be found purchasers sufficient to repay the cost of producing a work of moderate extent, provided it be addressed to a reading class, but not otherwise; and we fear that in England, Art and artists are not yet sufficiently appreciated to justify such experiments; nevertheless, we think some improvement has already taken place, from which a hope may be entertained of further progress in time to come.

Two or three exceptions to these general remarks may, however, be adduced; an admirable translation of Vasari's "Lives of the Italian Painters and Sculptors," by Mrs. Foster, has appeared in Mr. Bohn's "Standard Library;" and, by the way, this publisher has done good service by his numerous cheap and well-selected publications. Mr. Carpenter, of the British Museum, brought out some three or four years since an excellent "Life of Vanduyck;" and Mr. W. Stirling's "Annals of the Artists of Spain," will always be the text-book of the subject on which he has written: but if these two latter gentlemen had been actuated by a spirit of pecuniary profit instead of enthusiasm for Art, we suspect their books would never have been written. Much valuable information upon Art will also be found scattered through the narratives of recent continental travellers, such as Ford's "Handbook of Spain," Dennistoun's "Lives of the Dukes of Urbino," &c., and others; but they are, as might be expected from their generality, infinitely below the requirements of one who desires to learn all that can be known of some favourite school or individual painter.

Regarding Mr. Stirling's volumes as the most comprehensive and truthful of any that have

been written on the Spanish School of painting, we shall not hesitate to follow his authority, and to adopt his remarks when necessary, in our notice of the life and works of Velasquez. A few brief observations, however, on the school of which this painter was so distinguished an ornament may serve as an appropriate introduction.

The political relations existing between Spain and Flanders had an undoubted influence upon the Arts of the former country; for in the middle of the fifteenth century we find Rogel, a Flemish painter, exercising his Art at the court of Juan II., and painting for the Castilian monarch's palace at Miraflores, near Burgos, a small oratory in three compartments. But the early history of the art of painting in Spain is involved in much obscurity till the sixteenth century, when, under the protection of Ferdinand and Isabella, it began to assume a position in some degree worthy of it. "The opening of the Damascus of the West," says Mr. Stirling, "could not but increase that taste for luxury and splendour which already inspired its Christian subduers. The stately mosques, and fairy palaces, its gardens and gateways, and marble fountains, afforded superb models for their imitation. And they brought to the conquest of the domains of Art all the energy acquired in their long struggle with the infidel. The great Isabella, to whom Castile owed Grenada and the Indies—and history the fairest model of a wife, a mother, and a queen—aided the progress of taste and intellectual culture no less studiously than she laboured for the political prosperity of her kingdom. Her large and active mind early comprehended the national importance of literature and Art." Under the auspices of the two reigning sovereigns, Antonio Rincon adorned the church of San Juan, at Toledo, and other sacred edifices; Juan de Borgofia, in the latter part of the fifteenth century was much employed by Cardinal Ximenes in decorating various edifices, also in Toledo; and among others who flourished about this period we may cite the names of Juan Nufiez, and Alexo Fernandez, of Seville, Francesco Neapoli and Paldo de Aregio, of Valencia; the two last are supposed to have been pupils of Leonardo da Vinci.

The accession to the Spanish throne of the Emperor Charles V. of Germany, renowned for every quality which in such an age constituted a great monarch, formed a new era in the Arts of Spain. "The universal mind of Europe was awakening to fresh activity and unheard of achievements. The scholar and the artist, as well as the soldier and the statesman, were up and doing. While one cloud of adventurers threw itself on the golden regions of the new world, another, animated with nobler purpose, passed into Italy to learn the genius of the old. New languages blossomed into poetry and eloquence. New arts sprang up to adorn and refine civilised life." As a patron of Art Charles was as well known at Nuremberg and Venice as at Antwerp and Toledo; the anecdotes related of him in connexion with Titian are too notorious to require further currency from our pen. Attracted by the munificence of his patronage, the artists of Italy and Flanders flocked into Spain, and by their examples greatly effected its schools; the most distinguished of these, perhaps, was Pedro Campaña, a Fleming, who settled at Seville about 1548, and is generally regarded as one of the founders of the academy in that city.

The reign of Charles's son and successor, Philip II., was scarcely, if at all, less encouraging to the progress of Art than his father's had been, though it was still greatly indebted to the presence of the painters of Italy and Flanders, several of whom were invited to Madrid by the King for the purpose of embellishing the Escorial and other public buildings. Among the native artists who distinguished themselves at this period were Luis Morales, Alonzo Sanchez Coello, the first of the great Spanish portrait painters, Juan Fernandez Navarrete, better known throughout Europe as "El Mudo,"—"the dumb,"—Pantoja de la Cruz; these were all of Castile. In Andalusia arose Luis de Vargas, Pablo de Céspedes, equally renowned in the

Arts and literature, and in Valencia, Vicente de Joannes.

The reign of Philip III. brings us to that period of the Spanish school which boasted of Vincenzo Carducho, Juan Sanchez Cotan, Luis Tristan, Juan de las Roelas, Herrera the elder, Pacheco, and the two Ribaltas. But it was during the long-extended government of Philip IV., that the greatest artists of that country flourished; Velasquez, Alonso Cano, Zurbaran, Ribera, and Murillo, names to this day familiar, though not to an equal degree, to every lover of the works of the ancient masters; it is the first of these concerning whom we would now speak.

It is a singular circumstance that two of the greatest portrait painters of antiquity, for so we are accustomed to designate the artists that lived till the close of the seventeenth century, were born in the same year, 1599: Velasquez at Seville, and Vandyck at Antwerp. The father of Velasquez was of Portuguese extraction, and followed the legal profession at Seville. Diego, his son, received a sound education, but as one of his early biographers, Palomino, writes, "he was, like Nicholas Poussin, more diligent in drawing on his grammars and copy books than in using them for their legitimate purposes." The father, wisely estimating the disposition of his son's mind, placed him in the school of the

elder Herrera, whose peculiar style of painting, free, vigorous, and wonderfully true to nature, attracted a large number of pupils to his studio, but his temper, ever harsh and violent, frequently broke forth in fits of passionate anger against them, and the young Velasquez, a lad of gentle and kindly manners, could ill brook the tyranny of his master, whom he left, after a somewhat short period of probation, for the school of Pacheco, "a busy scholar, a polished gentleman, and a slow and laborious painter." His new instructor, however, was perhaps less calculated to develop the hidden stores of the genius of Velasquez than the master whom he had recently quitted; and the young painter began at length



THE WATER-CARRIER OF SEVILLE.

to discover that, after all, nature was the best teacher. Acting upon this conviction he resolved neither to sketch nor to colour any object without having it before him; while to carry out his intentions to the letter with respect to that especial branch of Art in which he desired to excel, "he kept," says Pacheco, "a peasant lad as an apprentice who served him for a study in different actions and postures, sometimes crying, sometimes laughing, till he had grappled with every difficulty of expression; and from him he executed an infinite variety of heads in charcoal and chalk, on blue paper, by which he arrived at certainty in taking likenesses. It was this close study of nature that laid the foundation of the artist's excellence, and some

think of his defects also, if his peculiarities may be so termed; for it has been remarked that the early impression thus made on him was "deep and indelible; it became the blemish of his style; it biassed the man throughout life, and warped him from Raffaele and Michel Angelo to Ribera and Stanzioni." But he extended his studies still further, to animals and objects of "still life," and of ordinary use, provided they afforded examples of brilliant colour: these productions of his early days are worthy of the best pencils of Flanders, and are very rarely to be met with.

After spending five years in the house of Pacheco, he married the daughter of his master; of her nothing is known, except, as Mr. Stirling

remarks, that "for nearly forty years the companion of her husband's brilliant career, she closed his dying eyes, and within a few days was laid beside him in the grave."

At the age of twenty-three, having exhausted all the stores of artistic knowledge which Seville could offer, Velasquez set out for Madrid to study the works of the Castilian masters, and to examine the Italian pictures collected in the royal galleries of that city. Here he was cordially received by his fellow-countrymen, who were settled in the capital, and especially by a distinguished patron of Art, Don Juan Fonseca, who gained him an introduction to the King's pictures at the Pardo and the Escorial. He returned to Seville carrying with him the



portrait of the poet Gongora, which he had painted at the request of Pacheco; but ere long his friend Fonseca, who had previously endeavoured, but ineffectually, to induce the King, Philip IV., to sit to Velasquez for his portrait, succeeded in procuring a command from the Conde Duke de Olivarez, prime minister, for Velasquez to repair again to Madrid. On his

arrival he immediately painted a portrait of Fonseca, and on the evening of the day when it was completed, it was taken to the palace, exhibited to the King and his court, when the artist was at once admitted into the royal service as court-painter.

The first work he was called upon to execute after his appointment was a portrait of the

infant Don Fernando; "and his Majesty," writes Mr. Stirling, "growing impatient, caused his own solemn countenance to be commenced about the same time. But the bustle of the Prince of Wales's visit, and the ensuing bull-fights, sword and cane plays, religious ceremonies, hunting parties, and excursions to the Pardo and Escorial, seem to have interrupted the sittings and retarded



THE INFANT DON CARLOS BALTAZAR.

the completion of the picture. Velasquez improved the interval by making a sketch of the English Prince, whom he frequently saw riding about Madrid, and Charles honoured him with his notice, and made him a present of one hundred crowns. The Prince's departure prevented the completion of this interesting picture, which unfortunately has been lost.\*

\* It is this presumed work which we have frequently

The portrait of Philip was at length finished; the artist, convinced that his reputation and future fortunes depended upon his success, had exerted all his powers on the work: it was publicly exhibited, on a high festival day, in front of the church of San Felipe el Real, in the

alluded to as having, on more than one occasion within the last year or two, engaged the attention of the Scottish law-courts in connection with the trustees of the late Earl of Fife and Mr. Snare, of Reading.

principal street of Madrid, and gained universal praise, the King himself declaring that in future he would sit to none but Velasquez; the only exceptions he made to this determination during the life-time of his court-painter were in favour of Rubens and Crayer. Velasquez painted several portraits of his royal master, most of which are still in existence.\*

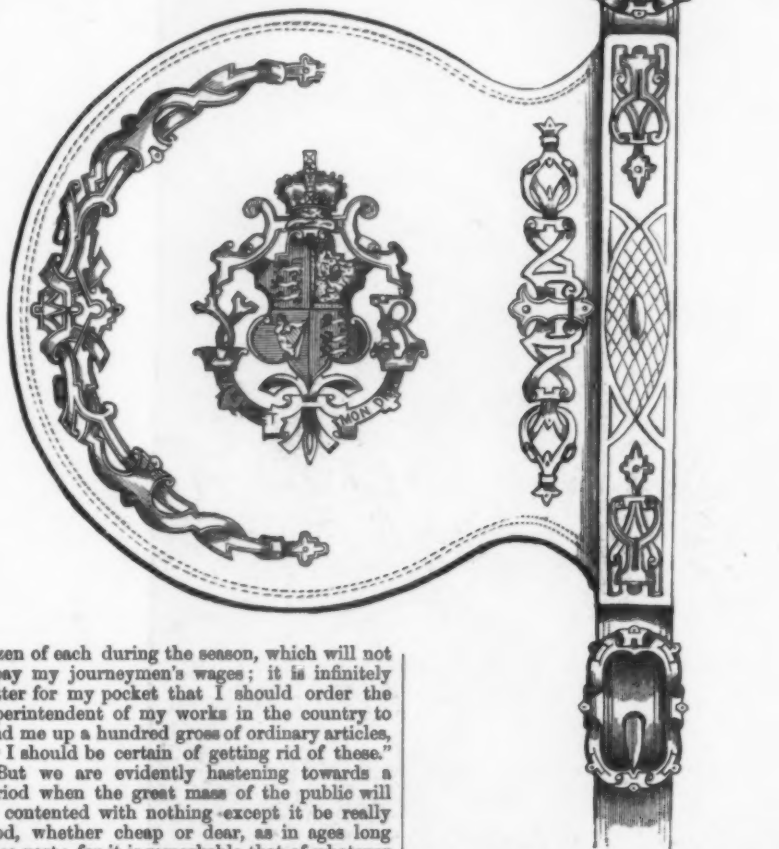
\* To be continued.

THE  
PROGRESS OF ART-MANUFACTURE.

In dealing with the question of Art-manufacture which has so long and so frequently engaged our pen, we have sometimes been compelled to charge the manufacturer with neglecting the opportunity afforded him of elevating the tastes of the people by raising the artistic character of his productions. As a general rule it will be admitted that beauty of design is as cheap as ugliness, but it is not always so; and it is scarcely to be expected that a manufacturer will expend his capital and his energies on matters that return him no equivalent in the shape of pecuniary profit. We were conversing the other day on this subject with an individual in an extensive way of business, and he remarked to us the difficulty he found in effecting a sale of certain objects which had cost much labour and entailed considerable expense to produce. "Persons visit my show-rooms," he said, "and they admire this thing and the other, but the purchasers are few; I probably may sell half a

years: in everything this is an age of progress. There is a branch of manufactures upon which hitherto there has been ordinarily little of Art

We are indebted to M. MATIFAT, recently of Paris, but now of London, for the drawings of



dozen of each during the season, which will not repay my journeymen's wages; it is infinitely better for my pocket that I should order the superintendent of my works in the country to send me up a hundred gross of ordinary articles, for I should be certain of getting rid of these."

But we are evidently hastening towards a period when the great mass of the public will be contented with nothing except it be really good, whether cheap or dear, as in ages long since past; for it is remarkable that of whatever has descended to us from ancient times, however ordinary the materials, or intended for the most common purposes, everything bears upon it the stamp of excellence. The master-workman of those periods was an artist, and his workshop

displayed, while it admits of much; we allude to harness-making, of which an example is here given. It is a portion of a very elegant STATE BRIDLE, adapted for royal use, and was submitted to us by MR. PENNY, of London, for whom it



was a studio, wherein Art was taught and learned. And the efforts which are now being made throughout the kingdom to infuse new life and new ideas into our manufactories, must eventually issue in the revival of those tastes which have lain dormant throughout so many

was manufactured, and who chased, in silver, the heraldic and other ornaments with which it is ornamented, from the designs of Mr. W. H. Rogers: the bridle itself, of dark blue morocco, was made by Mr. Caistor. It is in all respects a work unique of its kind.



the CLOCK-CASE, and the EWER and BASIN, which appear on this page. The rich and chaste design



of the first object, and the simple elegance of the others, will be so obvious as almost to render especial allusion unnecessary here.



The three objects occupying the top of this page are from the manufactory of Mr. Alderman COPELAND, of London and Stoke-upon-Trent; they are made of statuary porcelain, a material which in his establishment has been brought to great perfection, as exemplified in a variety of objects. There is little emanating from the factories of Mr. Copeland that does not bear marked evidence of the taste in design and skilful execution displayed by those who direct and carry out the productions which they send



out. The TRIFOD shows a simple but most elegant adaptation of a mixed style of ornament,



borrowed from early ancient art. The VASE and BRACKET have Italian floriated decoration, disposed in the former with simplicity; the latter is characterised by great boldness. The VASE, standing singly on this column, is very rich in its Italian ornament, but it is judiciously and elegantly arranged, and its form is very graceful.



There is a singular but by no means inelegant originality in the underneath VASE, manufactured by Mr. RANSOME, of Ipswich, from the material



designated "siliceous stone," which possesses the advantages of Portland cement and terra-cotta as regards price, while it is less liable to undergo

any change of form or contraction, either in drying, baking, or exposure to weather. The vase was designed expressly for a substance capable of being



moulded, though subsequently resembling a hard and durable sandstone. The PEDISTAL, placed here by its side, is an elaborate example of Italian decoration.

painting was also little patronised, I began to think that if I could discover how to make enamels, I could make earthen vessels and other things very prettily, because God had gifted me with some knowledge of drawing; and therefore regardless of the fact that I had no knowledge of clays, I began to seek for enamels as a man gropes in the dark."

In the history of enthusiasm there is not perhaps an example of untiring devotion to one especial object equal to that afforded by Palissy the Potter. He speaks of groping in the dark—it must however be remembered that he was a painter on glass, and as such that he must necessarily have become acquainted with the rates of fusion of the metallic oxides which he employed as colours. That Palissy was ignorant of the character of the clays employed by him in the manufacture of his ware, and to cover which with enamel was the object of his experiments, is tolerably certain. There are one or two other points upon which Palissy evidently heightens the colouring:—now and then a disposition peeps out to represent himself in greater difficulties than really ever existed. We are aware that Brongniart, Capt. Marryat, and the present writer receive all Palissy's statements without any such deductions as we are disposed to make. Internal evidence however appears to us to show, that though Palissy pursued his empirical experiments under difficulties which would have crushed any less ardent man, he could not have been reduced to such a state of extreme distress, and of mental depression approaching to madness, as he describes himself to have been. It is not an unusual thing for men who have achieved a great work to represent the difficulties through which they have struggled as more severe than they actually were. With these remarks we transfer to our pages, feeling certain it will greatly interest our readers, a considerable portion of the narrative of Bernard Palissy of Saintes, translated by Mr. Henry Morley in his "Palissy the Potter."

"Without having heard of what materials the said enamels were composed, I pounded in those days all the substances which I could suppose likely to make anything, and having pounded and ground them, I bought a quantity of earthen pots, and after having broken them in pieces, I put some of the materials that I had ground upon them, and having marked them, I set apart in writing what drug I had put upon each, as a memorandum; then having made a furnace to my fancy, I set the fragments down to bake, that I might see whether my drugs were able to produce some whitish colour: for I sought only after white enamel, because I had heard it said that white enamel was the basis of all others. Then, because I had never seen earth baked, nor could I tell by what degree of heat the said enamel should be melted, it was impossible for me to get any result in this way, though my chemicals should have been right; because at one time the mass might have been heated too much, at another time too little; and when the said materials were baked too little or burnt, I could not at all tell the reason why I met with no success, but would throw blame on the materials, which, sometimes, perhaps, were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required. But again, in working thus, I committed a fault, still grosser than that above-named, for in putting my trial-pieces in the furnace, I arranged them without

consideration; so that if the materials had been the best in the world, and the fire also the fittest, it was impossible for any good result to follow. Thus, having blundered several times, at a great expense, and through much labour, I was every day pounding and grinding new materials, and constructing new furnaces, which cost much money, and consumed my wood and my time. When I had fooled away several years thus imprudently with sorrow and sighs, because I could not at all arrive at my intention, and remembering the money spent, I resolved in order to avoid such large expenditure, to send the chemicals that I would test, to the kiln of some potter."

These experiments proved valueless from the circumstance that the heat of the potter's kiln was insufficient to fuse the compounds employed by Palissy. Thus however, he exhausted all his materials and money, and returned to his glass-working and painting to recruit his purse. Palissy added to his other accomplishments, that of a land-surveyor, and, for him, it was fortunate that the king established a salt tax to be levied on the salt marshes of Saintes. The commissaries deputed by the king to establish the *gabelle*, employed Palissy to map the islands and the country surrounding the salt marshes of the district of Xaintonge, or Saintes, which brought him in a little money. With this he bought three dozen earthen pots, he purchased and prepared his chemicals, and having covered upwards of two hundred pieces with his composition, he carried them to a glass-house furnace. Several experiments, even with the more intense heat of the glass-furnace, proved failures, and for two years Palissy worked on without success. Eventually, however, he informs us, "God willed that when I had begun to lose my courage, and was gone for the last time to a glass-furnace, having a man with me carrying more than three hundred kinds of trial pieces, there was one among those pieces which was melted within four hours after it had been placed in the furnace, which trial turned out white and polished in a way that caused me such joy as made me think I was become a new creature; and I thought that from that time I had the full perfection of the white enamel; but I was very far from having what I thought."

Now followed a series of yet severer difficulties, through which Palissy struggled in a remarkable manner, exhibiting a rare display of enthusiastic zeal. This is however best described in his own words:—

"I was so great an ass in those days, that directly I had made the same enamel, which was singularly beautiful, I set myself to make vessels of earth, although I had never understood earths; and having employed the space of seven or eight months in making the said vessels, I began to erect for myself a furnace like that of the glass-workers, which I built with more labour than I can tell; for it was requisite that I should be the mason to myself, that I should temper my own mortar, that I should draw the water with which it was tempered: also it was requisite that I should go myself to seek the bricks and carry them upon my back, because I had no means to pay a single man for aid in this affair. I succeeded with my pots in the first baking, but when it came to the second baking, I endured suffering and labour such as no man would believe. For instead of reposing after my past toil, I was obliged to work for the space of more than a month, night and day, to grind the materials of which I had made that beautiful enamel at the glass furnace, and when I had ground them, I covered

them with the vessels that I had made: this done, I put the fire into my furnace by two mouths, as I had seen done at the glass-houses. I also put my vessels into the furnaces to bake and to melt the enamel which I had spread over them, but it was an unhappy thing for me, for though I spent six days and nights before the said furnace, it was not possible to make the said enamels melt, and I was like a man in a desperation. And although quite stupefied with labour, I counselled to myself, that in my enamel there might be too little of the substance which should make the others melt; and, seeing this, I began once more to pound and grind the before named materials, all the time without letting my furnace cool: in this way I had double labour, to pound, grind, and maintain the fire. When I had thus compounded my enamel, I was forced to go again and purchase pots, in order to prove the said compound—seeing that I had lost all the vessels which I had made myself. And having covered the new pieces with the said enamel, I put them into the furnace, keeping the fire still at its height; but thereupon occurred to me a new misfortune which occasioned me great mortification, namely, *that the wood having failed me, I was forced to burn the palings which maintained the boundaries of my garden; which being burnt also, I was forced to burn the tables and the flooring of my house to cause the melting of the second composition.* I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace: it was more than a month since my shirt had been dry upon me. Further to console me I was the object of mockery; and even those from whom solace was due ran crying through the town that I was burning my floors! And in this way my credit was taken from me, and I was regarded as a madman."

Such perseverance could not be without its reward, and after repeated trials of new compounds variously applied, and the construction, with his own hands, of furnaces, success to a certain extent presented itself, but even then a sad misfortune prevented the unfortunate potter from realising his hopes. "When the colours were ground, I covered all my vessels and medallions with the said enamel, then, having put and arranged them all within the furnace, I began to make the fire, thinking to draw out of my furnace three or four hundred livres, and continued the said fire until I had some sign and hope of my enamels being melted, and of my furnace being in good order. The next day, when I came to draw out my work, having previously removed the fire, my sorrows and distress were so abundantly augmented that I lost all countenance; for though my enamels were good, and my work was good, two accidents had happened to the furnace, which had spoilt all. It was because the mortar of which I had built my furnace had been full of flints, which, feeling the vehemence of the fire (at the same time that my enamels had begun to liquify), burst into several pieces, making a variety of cracks and explosions within the said furnace. Then because the splinters of these flints struck against my work, the enamel, which was already liquified and converted into a glutinous matter, retained the said flints and held them attached on all sides of my vessels and medallions, which, except for that, would have been beautiful." Palissy aiming at excellence, would not sell at a low price the result of his labours, which it appears he might have done; "But because that would have been a decrying and abusing of my honour, I



broke in pieces the entire batch from the said furnace and lay down in melancholy, not without cause, for I had no longer any means to feed my family. I had nothing but reproaches in the house; in place of consolation they gave me maledictions; my neighbours, who had heard of this affair, said that I was nothing but a fool, and that I might have had more than eight francs for the things that I had broken; and all this talk was brought to mingle with my grief."

On another occasion the enamel was covered with ashes, carried over it by the vehemence of the flames. Palissy then enclosed his work in earthen lanterns, and thus overcame the difficulty. Although, as the common result of merely empirical experiments, time and money were vainly expended again and again; all the difficulties were eventually overcome, and Palissy attached his name to a ware which became celebrated throughout France—the "Palissy-ware." This was the result of an unusual enthusiasm, extended over the space of ten years, and triumphing over every difficulty: but it necessarily preyed upon the health of Palissy, and he tells us—"I was so wasted in my person, that there was no form nor prominence of muscle on my arms or legs; also the said legs were throughout of one size, so that the garters with which I tied my stockings were at once, when I walked, down upon my heels with my stockings too. I often walked about the fields at Xaintes considering my miseries and weariness; and, above all things, that in my own house I could have no peace, nor do anything that was considered good. \* \* \* I had been for several years without the means of covering my furnaces; I was every night at the mercy of the rains and winds, without receiving any help, aid, or consolation, except from the owls that screeched on one side, and the dogs that howled upon the other. Sometimes there would arise winds and storms, which blew in such a manner up and down my furnaces, that I was constrained to quit the whole with the loss of my labour; and several times have found that, having quitted all, and having nothing dry upon me because of the rains which had fallen, I would go to bed at midnight, or near dawn, dressed like a man who has been dragged through all the puddles in the town; and turning thus to retire, I would walk, rolling without a candle, falling to one side and the other like a man drunk with wine, filled with great sorrow, inasmuch as having laboured long, I saw my labour wasted: then, retiring in this manner soiled and drenched, I have found in my chamber a second persecution worse than the first, which causes me to marvel now that I was not consumed with suffering."

The story of Palissy is a most instructive one, particularly as related by himself. Mr. Morley has endeavoured to exemplify the man in connexion with the great religious movements of the day. We have only to deal with Palissy the Potter as an inventor. To those who would desire to trace the stern reformer through other phases of his troubled life, till his death in the Bastille, Mr. Morley's work will have very considerable interest.

We could have desired that the author had confined himself to the actual circumstances of the life of Palissy. In the first six chapters of the work it is admitted there is as much fiction as truth, and in the remaining portions of the work, it is not without difficulty that we can separate the imaginary from the real. The translations given in the appendix are however of great value, as recording the actual experiences of this man of genius.

#### THE OLD WATER-COLOUR SOCIETY.

As we have elsewhere said, the last season has been recognised by the Water-Colour Societies as more favourable to their interests than the preceding; the lovers, however, of Water-Colour Art have not yet ceased to lament the losses which the elder institution has sustained by the retirement and death of some of its oldest and most esteemed members; for there are amateurs and patrons (and it is more the case with respect to water-colour than oil-painting) who see merit only in one painter, perhaps in him from whom they themselves may have received instruction. For the living followers of Prout, Dewint, and Cattermole, the walls of the society have no longer any charm; they yet go to the exhibition, but it is their melancholy pleasure to contemplate what they call the vacancy of the exhibition, and compare its insufficiency with their remembrance of what it has been. The exclusive character of this, like that of our other Art-societies, afforded occasion for the establishment of the New Water-Colour Society, which has deservedly enjoyed a great measure of public patronage; but the success and prestige of the elder society render their exhibition-room the desiderated Walhalla of water-colour painters, inasmuch that the latter sometimes acquires strength from the former—as, for instance, Topham, Duncan, Jenkins, and Dodgson, who formerly were members of the New Water-Colour Institution. Some who have seceded from the Old Water-Colour Society have done so with the view of election to the Royal Academy, which, according to one of its laws, declines candidates who are members of any other Art-institutions. Such a regulation has originated in the impenetrable stolidity of men who have been fortuitously placed in a false position, whose antecedents have never rendered them worthy of election to any other institution. The common sense of the thing is to require them on election to resign membership of other institutions. The operation of such a law is that sometimes meritorious artists receive indirect encouragement stealthily to inscribe their names during the "merrie month" of May on the well-fingered register which lies in the closet on the left of the staircase of the Royal Academy. They are, however, rejected, and as it would be an undignified proceeding to solicit re-election in the society which they have thought fit to quit, they are thenceforward recognised of no brotherhood. The Society of Water-Colour painters has been always an association of landscape-painters; and if we consider their constitutional tone we have no reason to regret that there has for so long a time been no influential section of figure painters among them. The days of tints and transparent washes were bright and sunny in the time of Girtin, Robson, and their contemporaries; but John Varley with his "wash upon wash," and "warm grey, and cool grey, and round touch," with some others who affected a Poussin-like sobriety, did much towards twilight sentimentalism. The period of unfledged antiquarian and simple surfaces was past, and artists began to be extremely fastidious about papers, and their experiments introduced every degree, from smooth and solid antiquarian to the basest quality of the grocer's wrapper. In looking over the three hundred and twenty-two drawings of the late season, examples of rough material were not so numerous as we have seen them, but there are many failures in the over-elaboration of the smoother surfaces. With respect to subject-matter, there is but a small proportion of foreign scenery, a circumstance which is creditable to the taste of the members, for, after all, we have at home every variety of scenery, and for freshness, and diversity, and effect, there is nothing on the continent to surpass it. Of Italian scenery we are weary; those who devote themselves to it Italianise everything they touch; the children of the mist propose to themselves infinitely greater difficulties than that which is ridiculously called "an Italian sky."

We lose sight once more of Cattermole. But a few years have elapsed since his re-appearance as an exhibitor after a long period of retirement. He withdraws again, and this time we understand definitively, from Water-Colour Art to re-appear in oil. If he continue to sustain in oil-painting the fame which he has acquired in water-colour he must be classed among those rarer phenomena whose gifts embrace all the surpassing subtleties of executive *leger-de-main*. In that walk which is entirely his own he must be honoured as an inventor. In his younger time it was considered a passable joke that he worked upon the envelopes in which his groceries were sent home. In this and his abundant use of white or whitening he has outdone all competition, but in oil the range of his genius is restricted, no adaptable means has been left untried. The works of David Cox are yet as powerful as those of any period of his life, and those of Copley Fielding as numerous as we have at any time seen them. The former will soon have accomplished his fiftieth annual visit to Wales, and he laughs at all those who make long and wearisome pilgrimages in search of the beautiful. Where there is an artist there is a subject, and to him every tuft and tree near the little inn at Bettws has at some time or other served as available material. To students and amateurs his manner is not so attractive as that of Copley Fielding—his paper is rugged and unmanageable, and initiatory essays in his method generally turn out inglorious failures. Some of his best and most effective sketches have been executed with nothing more than indigo, vandyke brown, and red, indeed his productions generally are studies of effect with little care of colour. Cox paints generally a rainy or a menacing sky with his landscape in corresponding depth. Copley Fielding paints breadths of light with felicitous truth, but he also describes a squall at sea with masterly skill, yet this is so frequently repeated under one set phase, that those accustomed to see the version so often consider it a matter of *chique*. He gathers his material from the Sussex Downs, Snowdon, the glens and Bens of the Highlands, as Cruachan, Venue, the Trosachs, &c., with here and there a glimpse of Yorkshire scenery. His reputation rests upon his water-colour productions, of these he may exhibit thirty, while of oil-pictures the proportion may not be more than eight in a season, and no artist has been more successful than he in disposing of his works. His works in the late exhibition numbered thirty-four, the subjects of which are distributed in Wales, the Highlands, Yorkshire, &c. Copley Fielding and David Cox are of the old school members of this institution, the latter is a rigid naturalist, but the former yields to poetic sentiment, and does not seek so much to establish a claim to be classed among nature's treasures. Time was when Water-Colour Art, with the exception of miniature painting, presented nothing but landscape subject, but now every class of subject is met, from figure material, brought forward with academic accuracy, to the works of those who occupy "their business in the great waters." The oriental pictures of John Lewis carry water and body colour to a degree of finish which has never before been seen; even so much so that no ordinary *honorarium* would compensate an artist for engraving them; indeed many have declined the task. Hunt has celebrated the same farmer's boy these twenty years. We are weary of the lad even in his seemingly endless variety of condition; but in those wild flowers and bits of way-side turf, with all their dew-drops and cobwebs, which this artist renders with microscopic truth, these are mightily exhilarating. But *apropos* of his other buccaneering studies, his hedge-sparrows' and linnets' nests—we commend him to another task, the work of one William Cowper, and of these, if he listen to our commendation, he will paint no more. Joseph Nash is admirable but somewhat mannered in interiors; he deals most successfully with large proportions of positive colour, and the body-colour which he may employ is used just in quantity sufficient to sparkle, and in no wise to sadden his work. In sketching he knows exactly where to stop,



though sometimes we see in his productions somewhat of squareness and hard finish. Another colorist of great power is Frederick Taylor. Nothing can surpass the brilliancy of his small sketches, equestrian compositions and sporting parties—and his dogs, the vitality and intelligence of his pointers and setters, are unapproachable points of expression. When however he essays elaboration he becomes opaque and hard, he is then forsaken of his really appreciable virtues, and that faulty drawing becomes apparent which is masked by sketchy handling. Of the older school of figure-painters, J. M. Wright has been long before the world; his manner is founded on Stothard, but without the flowing composition of his model. His drawings generally want force, both in colour and effect, but they tell with much breadth and sweetness in engraving. In the new and transition school of figure, Topham has distinguished himself by an originality which gives great value to his apparently slight but really careful manner; we know of no painter, in water or oil, more fastidious than Topham, with all that apparent dash—only we deprecate the repeated identity of his girls' heads. In the Breton historiettes of Jenkins there is much sweet expression; his simple narrative is perspicuous and touching; even the dispositions of his figures are eloquent of sentiment. Topham's attire is the picturesque essence of the ragged school; Jenkins introduces his *payannes* in their holiday gear with only as much of economic irregularity as is necessary for the sake of composition. The figures of Alfred Frupp are intense, in colour and effect, palpable in substance, but realised in a manner to which nature is subservient. Indeed, with certain limited exceptions, as of the few remaining paternities of the institution, the bulk of members are young men, who are yet content to be considered probationers in the discipline of nature, although each already treads a *via lactea* of his own. Every class of subject is ably brought forward; with the landscape painters we have mentioned, there are George Frupp, second to none; T. M. Richardson, a brilliant colorist, and effective interpreter of romantic scenery; Evans, of Eton; Gastineau, and others; and marine and coast material is painted in masterly feeling by Bentley, Duncan, and Smith, all of whom "know a handspike from a hawser," which some of our earlier professedly marine painters did not. In these days of yachting and dolphin-fishing, every salt-water story must be to a hair's breadth scientific. There are six ladies privileged of this society, but their position is not defined; they are not members, nor are they associates, but they are described simply as "*ladies inter alia*," being held in suspension between members and "associates." What privileges these ladies have beyond that of exhibition we do not know; they are not members, nor are they associates, and there is no other academic degree mentioned. What "associateship" is, no "associate" has ever been able to define to us. An associate is a *particeps criminis aut honoris*, at any rate a fellow, but in academic associateship there is no fellowship. "Associates" and "members" seem in public to tabernacle together, but in private the former have no academic voice. Associateship is a senseless distinction; if the works of an artist are worthy of an exhibition, the artist is entitled to the full honour of the institution. In the second rank (or the third, it may be, for they come after the "*ladies*") there are men of extraordinary power, whose works would signalise them in any institution in Europe. Bartholomew, as a flower-painter, is second to none; Branwhite's drawings are works of great power; and in colour, force, and originality, there is nothing in their way equal to the productions of John Gilbert. In the compositions of Dodgson, who deserves to be better known, there is an elegance of conception which is the gift of very few; his charcoal sketches, which are unknown to the world, are productions of rare merit. But we have not space, nor is it our purpose, to individualise all the exhibitors of this institution, many of whom are occupied in teaching, inasmuch as to have but little time for working for exhibition. The Old Water-Colour Society is, however, an institution that has

fostered men of transcendent power, and its walls have been crowded with works which can never be excelled, because nature cannot be more admirably imitated; but, like those of other societies, its interests have suffered from that baneful spirit of exclusiveness which fritters a great whole into comparatively powerless and insignificant parts.

### THE CLEANING AND RESTORATION OF OLD ENGRAVINGS.

THE cleaning and restoration of prints is an operation of a nature incomparably more delicate than even the restorative treatment of pictures. Rare prints, (unlike pictures, which, being articles of furniture, are continually under the eye,) scarce prints, we say, frequently as hair-locks, fall into the possession of persons who have no taste for their excellence, and no knowledge of their value. We are cognisant of more than one such collection, which, year by year, is losing a considerable per centage of its value, being stored away in portfolios and exposed to destruction by damp. If there be no real taste in the possessors of these treasures, we can pardon the vanity which is careful of their preservation; but in the absence of all redeeming impulse, there is no condemnation too severe for that apathy which dooms to destruction these interesting and perishable works of art. There exists among collectors of a certain class—that is, those who do not value a print for its intrinsic worth—a rivalry in the maintenance of their collections in a state of admirable order, preserving with all care a production of inferior merit, because it is in "fine condition," while a really valuable impression of some rare print is neglected, because, perhaps, slightly spotted. And the false importance thus given to worthless works operates injuriously on others of real interest, which, in order to be brought to a like well-conditioned nicety, are subjected to cleaning, bleaching, the addition of margin, &c., &c., in order to restore them to their original freshness. Nevertheless, though by such processes the interest of a print cannot, in an artistic point of view, be enhanced, it must not be denied that, in so far as any such methods of treatment may contribute to the preservation of prints, they are entitled to the consideration of those who really estimate these works of Art for themselves alone. It is now commonly known that chlorine and acids remove stains, and that alkalis change oil or grease into a soap soluble in hot water; and that the light of the sun bleaches prints that have turned yellow; also that size and paste are soluble in warm water, and that, in order to remove a proof from its mount, it is only necessary to dip it. And thus the process of restoration is undertaken by persons altogether unqualified to attempt an operation, the success of which entirely depends upon experience. In this manner many valuable examples of Art are utterly destroyed, or so far injured as to render their ultimate restoration impossible. The easy application and rapid effects of preparations of chlorine and corrosive acids have placed them foremost on the list of the media to which inexperienced persons have recourse. Trusting to the conviction that diluted acid exerts a simple influence on the texture of paper, and to the knowledge that, by means of water, the effects of chlorine and other active agents can be modified, the operators proceed with their experiments, but overlook the fact that the action of the diluted acid is just in proportion to the degree of dilution, and that, the subsequent employment of water, is only effectual when the previous part of the process is fully successful. The further action of the chlorine is arrested by the water, but the injury which the paper has already suffered cannot be remedied. If we examine by means of the microscope a piece of paper torn from a sheet which has been thus treated, and compare it with another portion torn from a sheet which has not been treated with chlorine, we see the edges of the latter rough and jagged, while those of the former are torn short off, showing that the texture in that case is mate-

rially less tenacious than in the latter. Besides, if the chlorine treatment be not succeeded by the application of water so effectually as to stop the chemical action, the paper will absorb moisture from the atmosphere, and will never seem perfectly dry to the touch. These corrosive applications, especially preparations of chlorine, materially injure the beauty, freshness, and durability of the impression, as affecting the sugar of lead contained in the varnish which is put into the printing-ink. This is loosened from the paper, and by a stronger concentration would be entirely destroyed. A very frequent result of the application of chlorine, perceptible after the paper is dry, is a light grey, chalky deposit, that appears on the print, to which it is so firmly attached, that even the application of other solvents are necessary to remove it. The use of alkalis for the removal of oil and grease stains is attended with effects similar to those resulting from the use of chlorine, even when employed upon those parts of the paper uncovered by the printing-ink. Soap-lees exert on prints an even more destructive effect. Although the exposure of engravings to the rays of the sun, for the removal of spots, and the bleaching of the paper, be less dangerous than the operations already mentioned, yet this means, unless conducted with great care, is not without much danger to the beauty of the print; for the rays of the warm mid-day sun, if the paper be not kept continually moist, turn the printing-ink brown and grey, and to the paper is communicated a colour different from its original tone. The most simple and innocuous means of removing grease stains from prints, and disengaging them from their mount, is hot water; but with respect to the preservation of prints, this means is by no means so free from danger as it has been represented; for it not only extracts the size from the paper of old prints, but also extracts a portion of the oil from the ink, and penetrates the texture, inasmuch as to render it very difficult of manipulation. Inexperienced persons succeed, therefore, but rarely in the removal of prints from their mounts, without injury; and very often, in the hands of mere experimentalists, many valuable productions are destroyed. For the same purpose cold water is employed, but its use demands a greater exertion of patience than most persons will give to it. In the hands of skilful operators, it cannot be denied that the most beautiful results are obtained by the means of which we have spoken; these observations, therefore, are intended only as a caution to persons who, being possessors of valuable works, would themselves essay their restoration, diffident of committing them to the hands of others.

### THE VERNON GALLERY.

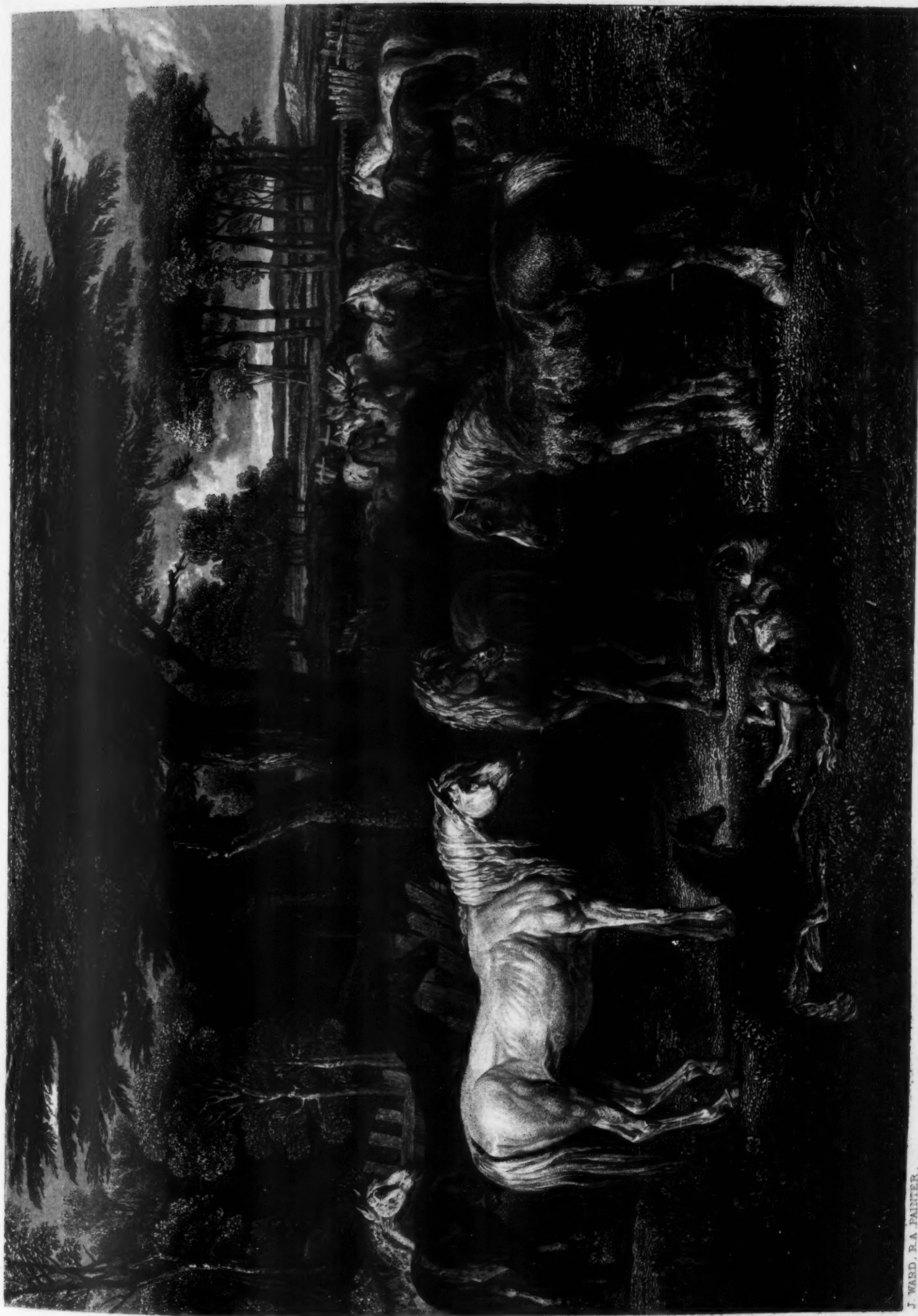
#### THE COUNCIL OF HORSES.

J. Ward, R.A., Painter. T. A. Prior, Engraver.  
Size of the Picture, 5 ft. 6½ in. by 3 ft. 1½ in.

WE might search through the biographies of artists of every country, and should find the instances to be rare indeed of any one who had painted such a picture as this at eighty years of age; and yet Mr. Ward's life had been prolonged to this term when he produced and exhibited at the Royal Academy, in 1848, his "*Council of Horses*." It is much to have the mental faculties still vigorous, clear, and active at four-score, but to have the eye yet undimmed, and the hand yet steady at its labours, are blessings of which very few can boast of possessing who have attained that period of existence.

If we compare this picture with others painted by the venerable artist some thirty or forty years since, we might probably discover some signs of decreasing powers, but not otherwise; for if it be examined without reference to antecedent works, it will stand the test of criticism as a piece of sound and careful painting; the animals are well drawn according to their respective races, they are carefully grouped and display great variety of character. We need only refer our readers to Gay's well known fables for the subject of the picture.





# THE COUNCIL OF HORSES.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY J. WARD, R.A. PAINTER.

T.A. PRIOR, ENGRAVER.

LONDON, PUBLISHED FOR THE PROPRIETORS.





## THE GREAT MASTERS OF ART.

No. XVIII.—DON RODRIGUEZ DE SILVA Y VELASQUEZ



THROUGHOUT the roll of names which have hitherto appeared in this series of biographical notices, not one, as yet, has been introduced from that school whose reputation, founded on the works of a comparatively few men of genius only, is scarcely inferior to any other. In Velasquez we go at once to the fountain head whence springs the honour which unquestionably belongs to the old Spanish School of Art.



Writing of Le Sueur a month or two since, we remarked on the neglect shown by the authors of France towards their great artists, of whose history so little is known; while those of other countries, Italy, Germany, Holland, Flanders, and even Spain, have not been forgotten; for, in fact, much of our information concerning these is acquired from the original writings of Frenchmen, or from their translations of the works of foreign biographers respectively. But in condemning others we must not forget our own deficiencies; for if Reynolds, and Wilkie,

and Collins, and Stothard, with others, have exercised the pen of the historian, we have had in our own language, till very recently, little that tells us of continental artists beyond mere dictionaries. Is this because such books would find but few readers here? we imagine it must be so; and hence no writer, that is, none who has to live by his literary labours, would undertake a task from which nothing is to be reaped but toil and disappointment. Admitted that the readers of any class literature, so to speak, are comparatively few, still there would always be found purchasers sufficient to repay the cost of producing a work of moderate extent, provided it be addressed to a reading class, but not otherwise; and we fear that in England, Art and artists are not yet sufficiently appreciated to justify such experiments; nevertheless, we think some improvement has already taken place, from which a hope may be entertained of further progress in time to come.

Two or three exceptions to these general remarks may, however, be adduced; an admirable translation of Vasari's "Lives of the Italian Painters and Sculptors," by Mrs. Foster, has appeared in Mr. Bohn's "Standard Library;" and, by the way, this publisher has done good service by his numerous cheap and well-selected publications. Mr. Carpenter, of the British Museum, brought out some three or four years since an excellent "Life of Vandyck;" and Mr. W. Stirling's "Annals of the Artists of Spain," will always be the text-book of the subject on which he has written: but if these two latter gentlemen had been actuated by a spirit of pecuniary profit instead of enthusiasm for Art, we suspect their books would never have been written. Much valuable information upon Art will also be found scattered through the narratives of recent continental travellers, such as Ford's "Handbook of Spain," Dennistoun's "Lives of the Dukes of Urbino," &c., and others; but they are, as might be expected from their generality, infinitely below the requirements of one who desires to learn all that can be known of some favourite school or individual painter.

Regarding Mr. Stirling's volumes as the most comprehensive and truthful of any that have

been written on the Spanish School of painting, we shall not hesitate to follow his authority, and to adopt his remarks when necessary, in our notice of the life and works of Velasquez. A few brief observations, however, on the school of which this painter was so distinguished an ornament may serve as an appropriate introduction.

The political relations existing between Spain and Flanders had an undoubted influence upon the Arts of the former country; for in the middle of the fifteenth century we find Rogel, a Flemish painter, exercising his Art at the court of Juan II., and painting for the Castilian monarch's palace at Miraflores, near Burgos, a small oratory in three compartments. But the early history of the art of painting in Spain is involved in much obscurity till the sixteenth century, when, under the protection of Ferdinand and Isabella, it began to assume a position in some degree worthy of it. "The opening of the Damascus of the West," says Mr. Stirling, "could not but increase that taste for luxury and splendour which already inspired its Christian subduers. The stately mosques, and fairy palaces, its gardens and gateways, and marble fountains, afforded superb models for their imitation. And they brought to the conquest of the domains of Art all the energy acquired in their long struggle with the infidel. The great Isabella, to whom Castile owed Grenada and the Indies—and history the fairest model of a wife, a mother, and a queen—aided the progress of taste and intellectual culture no less studiously than she laboured for the political prosperity of her kingdom. Her large and active mind early comprehended the national importance of literature and Art." Under the auspices of the two reigning sovereigns, Antonio Rincon adorned the church of San Juan, at Toledo, and other sacred edifices; Juan de Borgonia, in the latter part of the fifteenth century was much employed by Cardinal Ximenes in decorating various edifices, also in Toledo; and among others who flourished about this period we may cite the names of Juan Nuñez, and Alexo Fernandez, of Seville, Francesco Neapoli and Paldo de Aregio, of Valencia; the two last are supposed to have been pupils of Leonardo da Vinci.

The accession to the Spanish throne of the Emperor Charles V. of Germany, renowned for every quality which in such an age constituted a great monarch, formed a new era in the Arts of Spain. "The universal mind of Europe was awakening to fresh activity and unheard of achievements. The scholar and the artist, as well as the soldier and the statesman, were up and doing. While one cloud of adventurers threw itself on the golden regions of the new world, another, animated with nobler purpose, passed into Italy to learn the genius of the old. New languages blossomed into poetry and eloquence. New arts sprang up to adorn and refine civilised life." As a patron of Art Charles was as well known at Nuremberg and Venice as at Antwerp and Toledo; the anecdotes related of him in connexion with Titian are too notorious to require further currency from our pen. Attracted by the munificence of his patronage, the artists of Italy and Flanders flocked into Spain, and by their examples greatly effected its schools; the most distinguished of these, perhaps, was Pedro Campaña, a Fleming, who settled at Seville about 1548, and is generally regarded as one of the founders of the academy in that city.

The reign of Charles's son and successor, Philip II., was scarcely, if at all, less encouraging to the progress of Art than his father's had been, though it was still greatly indebted to the presence of the painters of Italy and Flanders, several of whom were invited to Madrid by the King for the purpose of embellishing the Escorial and other public buildings. Among the native artists who distinguished themselves at this period were Luis Morales, Alonzo Sanchez Coello, the first of the great Spanish portrait painters, Juan Fernandez Navarrete, better known throughout Europe as "El Mudo,"—"the dumb,"—Pantoja de la Cruz; these were all of Castile. In Andalusia arose Luis de Vargas, Pablo de Cespedes, equally renowned in the

Arts and literature, and in Valencia, Vicente de Joannes.

The reign of Philip III. brings us to that period of the Spanish school which boasted of Vincenzio Carducho, Juan Sanchez Cotan, Luis Tristan, Juan de las Roelas, Herrera the elder, Pacheco, and the two Ribaltas. But it was during the long-extended government of Philip IV., that the greatest artists of that country flourished; Velasquez, Alonzo Cano, Zurbaran, Ribera, and Murillo, names to this day familiar, though not to an equal degree, to every lover of the works of the ancient masters: it is the first of these concerning whom we would now speak.

It is a singular circumstance that two of the greatest portrait painters of antiquity, for so we are accustomed to designate the artists that lived till the close of the seventeenth century, were born in the same year, 1599: Velasquez at Seville, and Vandyck at Antwerp. The father of Velasquez was of Portuguese extraction, and followed the legal profession at Seville. Diego, his son, received a sound education, but as one of his early biographers, Palomino, writes, "he was, like Nicholas Poussin, more diligent in drawing on his grammars and copy books than in using them for their legitimate purposes." The father, wisely estimating the disposition of his son's mind, placed him in the school of the

elder Herrera, whose peculiar style of painting, free, vigorous, and wonderfully true to nature, attracted a large number of pupils to his studio, but his temper, ever harsh and violent, frequently broke forth in fits of passionate anger against them, and the young Velasquez, a lad of gentle and kindly manners, could ill brook the tyranny of his master, whom he left, after a somewhat short period of probation, for the school of Pacheco, "a busy scholar, a polished gentleman, and a slow and laborious painter." His new instructor, however, was perhaps less calculated to develop the hidden stores of the genius of Velasquez than the master whom he had recently quitted; and the young painter began at length



THE WATER-CARRIER OF SEVILLE.

to discover that, after all, nature was the best teacher. Acting upon this conviction he resolved neither to sketch nor to colour any object without having it before him; while to carry out his intentions to the letter with respect to that especial branch of Art in which he desired to excel, "he kept," says Pacheco, "a peasant lad as an apprentice who served him for a study in different actions and postures, sometimes crying, sometimes laughing, till he had grappled with every difficulty of expression; and from him he executed an infinite variety of heads in charcoal and chalk, on blue paper, by which he arrived at certainty in taking likenesses. It was this close study of nature that laid the foundation of the artist's excellence, and some

think of his defects also, if his peculiarities may be so termed; for it has been remarked that the early impression thus made on him was "deep and indelible; it became the blemish of his style; it biased the man throughout life, and warped him from Raffaele and Michel Angelo to Ribera and Stanzioni." But he extended his studies still further, to animals and objects of "still life," and of ordinary use, provided they afforded examples of brilliant colour: these productions of his early days are worthy of the best pencils of Flanders, and are very rarely to be met with.

After spending five years in the house of Pacheco, he married the daughter of his master; of her nothing is known, except, as Mr. Stirling

remarks, that "for nearly forty years the companion of her husband's brilliant career, she closed his dying eyes, and within a few days was laid beside him in the grave."

At the age of twenty-three, having exhausted all the stores of artistic knowledge which Seville could offer, Velasquez set out for Madrid to study the works of the Castilian masters, and to examine the Italian pictures collected in the royal galleries of that city. Here he was cordially received by his fellow-countrymen, who were settled in the capital, and especially by a distinguished patron of Art, Don Juan Fonseca, who gained him an introduction to the King's pictures at the Pardo and the Escorial. He returned to Seville carrying with him the



portrait of the poet Gongora, which he had painted at the request of Pacheco; but ere long his friend Fonseca, who had previously endeavoured, but ineffectually, to induce the King, Philip IV., to sit to Velasquez for his portrait, succeeded in procuring a command from the Conde Duke de Olivarez, prime minister, for Velasquez to repair again to Madrid. On his

arrival he immediately painted a portrait of Fonseca, and on the evening of the day when it was completed, it was taken to the palace, exhibited to the King and his court, when the artist was at once admitted into the royal service as court-painter.

The first work he was called upon to execute after his appointment was a portrait of the

infant Don Fernando; "and his Majesty," writes Mr. Stirling, "growing impatient, caused his own solemn countenance to be commenced about the same time. But the bustle of the Prince of Wales's visit, and the ensuing bull-fights, sword and cane plays, religious ceremonies, hunting parties, and excursions to the Pardo and Escorial, seem to have interrupted the sittings and retarded



THE INFANT DON CARLOS BALTAZAR.

the completion of the pictures. Velasquez improved the interval by making a sketch of the English Prince, whom he frequently saw riding about Madrid, and Charles honoured him with his notice, and made him a present of one hundred crowns. The Prince's departure prevented the completion of this interesting picture, which unfortunately has been lost." \*

\* It is this presumed work which we have frequently

The portrait of Philip was at length finished; the artist, convinced that his reputation and future fortunes depended upon his success, had exerted all his powers on the work: it was publicly exhibited, on a high festival day, in front of the church of San Felipe el Real, in the

alluded to as having, on more than one occasion within the last year or two, engaged the attention of the Scottish law-courts in connection with the trustees of the late Earl of Fife and Mr. Snare, of Reading.

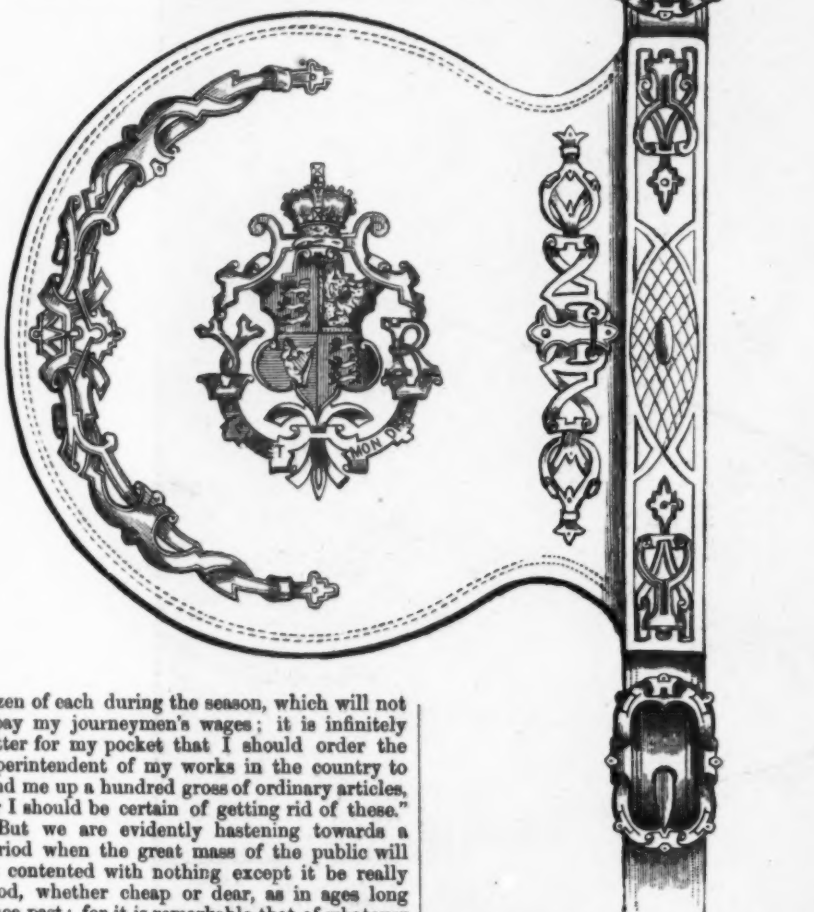
principal street of Madrid, and gained universal praise, the King himself declaring that in future he would sit to none but Velasquez; the only exceptions he made to this determination during the life-time of his court-painter were in favour of Rubens and Crayer. Velasquez painted several portraits of his royal master, most of which are still in existence.\*

\* To be continued.

THE  
PROGRESS OF ART-MANUFACTURE.

In dealing with the question of Art-manufacture which has so long and so frequently engaged our pen, we have sometimes been compelled to charge the manufacturer with neglecting the opportunity afforded him of elevating the tastes of the people by raising the artistic character of his productions. As a general rule it will be admitted that beauty of design is as cheap as ugliness, but it is not always so; and it is scarcely to be expected that a manufacturer will expend his capital and his energies on matters that return him no equivalent in the shape of pecuniary profit. We were conversing the other day on this subject with an individual in an extensive way of business, and he remarked to us the difficulty he found in effecting a sale of certain objects which had cost much labour and entailed considerable expense to produce. "Persons visit my show-rooms," he said, "and they admire this thing and the other, but the purchasers are few; I probably may sell half a

years: in everything this is an age of progress. There is a branch of manufactures upon which hitherto there has been ordinarily little of Art



dozen of each during the season, which will not repay my journeymen's wages; it is infinitely better for my pocket that I should order the superintendent of my works in the country to send me up a hundred gross of ordinary articles, for I should be certain of getting rid of these."

But we are evidently hastening towards a period when the great mass of the public will be contented with nothing except it be really good, whether cheap or dear, as in ages long since past; for it is remarkable that of whatever has descended to us from ancient times, however ordinary the materials, or intended for the most common purposes, everything bears upon it the stamp of excellence. The master-workman of those periods was an artist, and his workshop

displayed, while it admits of much; we allude to harness-making, of which an example is here given. It is a portion of a very elegant STATE BRIDLE, adapted for royal use, and was submitted to us by MR. PENNY, of London, for whom it



was a studio, wherein Art was taught and learned. And the efforts which are now being made throughout the kingdom to infuse new life and new ideas into our manufactures, must eventually issue in the revival of those tastes which have lain dormant throughout so many

was manufactured, and who chased, in silver, the heraldic and other ornaments with which it is ornamented, from the designs of Mr. W. H. Rogers: the bridle itself, of dark blue morocco, was made by Mr. Caistor. It is in all respects a work unique of its kind.

We are indebted to M. MATIFAT, recently of Paris, but now of London, for the drawings of



the CLOCK-CASE, and the EWER and BASIN, which appear on this page. The rich and chaste design



of the first object, and the simple elegance of the others, will be so obvious as almost to render especial allusion unnecessary here.



The three objects occupying the top of this page are from the manufactory of Mr. Alderman COPELAND, of London and Stoke-upon-Trent; they are made of statuary porcelain, a material which in his establishment has been brought to great perfection, as exemplified in a variety of objects. There is little emanating from the factories of Mr. Copeland that does not bear marked evidence of the taste in design and skilful execution displayed by those who direct and carry out the productions which they send



out. The TRIFOD shows a simple but most elegant adaptation of a mixed style of ornament,



borrowed from early ancient art. The VASE and BRACKET have Italian floriated decoration, disposed in the former with simplicity; the latter is characterised by great boldness. The VASE, standing singly on this column, is very rich in its Italian ornament, but it is judiciously and elegantly arranged, and its form is very graceful.



There is a singular but by no means inelegant originality in the underneath VASE, manufactured by Mr. RANSOME, of Ipswich, from the material



designated "siliceous stone," which possesses the advantages of Portland cement and terra-cotta as regards price, while it is less liable to undergo

any change of form or contraction, either in drying, baking, or exposure to weather. The vase was designed expressly for a substance capable of being



moulded, though subsequently resembling a hard and durable sandstone. The PEDESTAL, placed here by its side, is an elaborate example of Italian decoration.

## RELICS OF MIDDLE AGE ART.

## PART THE EIGHTH.

THE classic works of antiquity in such a fragile material as glass have descended to us in so fragmentary a condition, that we often find archaeological and scientific publications engraving morsels that surprise or amuse persons who do not fully understand the *ex pede Herculis* mode of reasoning. When, therefore, we obtain one of these rare works in really good condition, and possessing in itself beauties which give it a value irrespective of its rarity, we are fortunate indeed; and our national collection has, in its "Portland vase," one example which may be considered the *ne plus ultra* of Roman glass-work. Of similar execution is the Greek GLASS VASE engraved below, which is the property of Mrs. T. R. Auldjo, and was found, in 1833, in the celebrated "House of the Faun," at Pompeii. It is represented in our cut as perfect, but it was found in fragments, and portions are preserved in the British Museum and the Museum at Naples. In design and workmanship it is fine and curious. The bowl is elegantly entwined with the vine and ivy.

The Corporation of Lynn, in Norfolk, are the owners of the enamelled CUP, popularly called "King John's Cup," from the received tradition that that sovereign presented it to them on his memorable visit to that town. It is, however, now satisfactorily determined, from internal evidence, to be a work of the fourteenth century. It is of silver, partially gilt, and decorated with figures apparently engaged in hawking, accompanied by symbols of the chase. It is richly enamelled, and from inscriptions beneath the foot, it appears to have been re-enamelled frequently, unless we are to consider that it was merely a restoration of the varnish which covered it, as the enamel presents strong features of originality. The entries in the corporation books show that it was known as "King John's Cup" as early as 1548, and in 1595 we find an

has been suggested that King John of France may have been the donor; but he was a prisoner in the Savoy all the time he was in England, and there is no record of his having visited Lynn, and therefore no probability in this supposition; but it would reconcile all difficulties if we could find



entry "'King John's Cup' and a plate of y<sup>e</sup> Towns to be sent to London, that y<sup>e</sup> L<sup>d</sup> Treasurer may see it." It is one of the finest and most remarkable antiques in the possession of an English corporate body. It



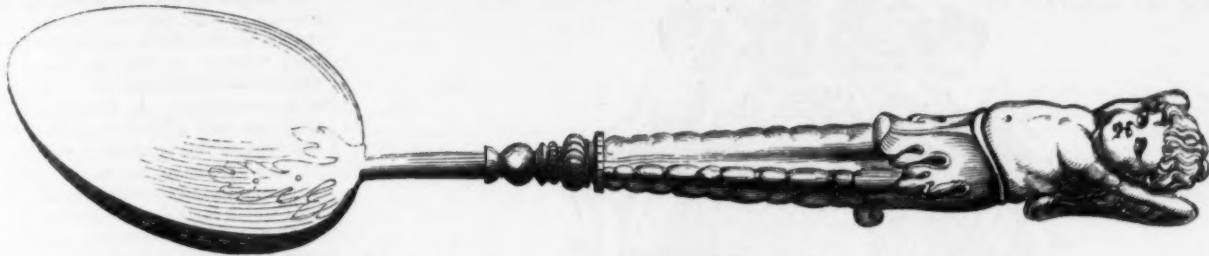
any evidence to prove that our King John made the Corporation of Lynn any gift of money at the time of his visit, and that they, in after years, purchased with it this beautiful cup as a memorial of the honour paid them.



We have already given, on p. 148, an artistic ivory-handled knife, carved with a graceful figure of the youthful genius of plenty; and on p. 190, have engraved the fork belonging to it, and which is equally indicative of good taste.

We now present the Spoon, which, in accordance with the usual routine, completes this *suite* of elegant articles of utility and ornament, which have engaged the best attention of the artist who designed and executed them. That artist's

name has not transpired, but it is very evident that he is no unworthy student in the school of Fiamingo, and has executed a task requiring much taste and fancy in a worthy manner. The entire series is the property of W. Tite, Esq.



The Etruscan Vase, engraved below, is one of those fanciful and quaint productions, which, possessing the attributes of beauty, are in some degree contradictory in their combination. Consequently, though the handle and upper part of this vase is

The Baron Lionel de Rothschild is the owner of the fine and curious glass Cup, of the later Roman period, represented in our cut. The body of this cup appears of an olive-green colour, but on being held against the light it assumes that of a bright ruby, in one instance varied with amethyst. On the exterior is represented in high relief, and in some places undercut, a Bacchanalian subject; in one portion of which a figure of a panther, broken, shows that, unlike the rest



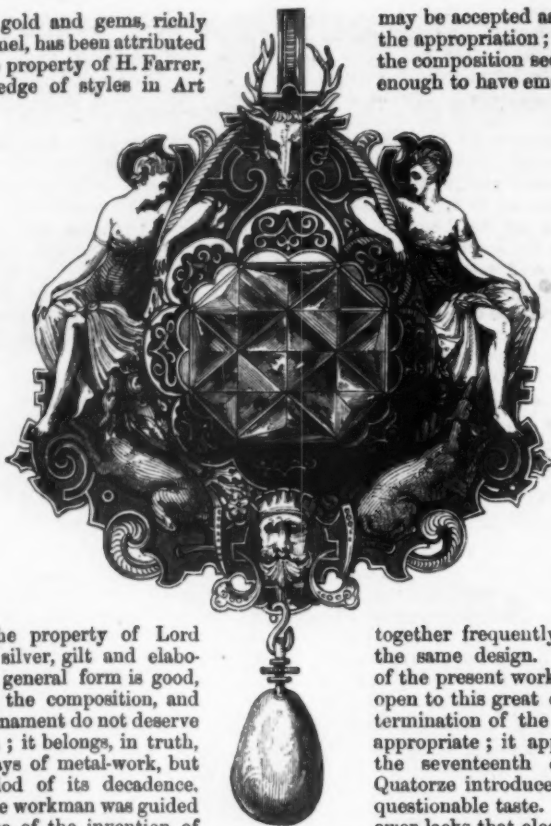
exceedingly chaste and effective, and the female head below is characterised by grace, both are so totally out of place when conjoined, that we look on such objects as moral lessons, showing how erroneous may be the ideas of a truly artistic people.



of the work, it was made hollow, and attached by fusion. It is one of those elaborate and costly objects in which the Roman glass-worker delighted to show his skill in surmounting the chief difficulties of his art by a sacrifice of time and labour, of which we can form but an imperfect idea in the present day, when science and mechanics combine to aid the artisan in his labours, and enable him to produce wondrous effects by simple means, unknown to the workmen of antiquity, who employed months in the construction of what now occupies but so many days.

The PENDANT of gold and gems, richly decorated with enamel, has been attributed to Cellini; it is the property of H. Farrer, Esq., whose knowledge of styles in Art

may be accepted as some confirmation of the appropriation; but we must own that the composition seems to us scarcely pure enough to have emanated from Cellini.



The EWER is the property of Lord Ilchester. It is of silver, gilt and elaborately chased. Its general form is good, but the details of the composition, and some parts of the ornament do not deserve high commendation; it belongs, in truth, not to the palmy days of metal-work, but rather to the period of its decadence, when the taste of the workman was guided by the remembrance of the invention of an earlier time, and he, in consequence, brought

together frequently incongruous parts in the same design. The mermaid handle of the present work is a case in point, and open to this great objection; the foliated termination of the figure is weak and inappropriate; it appears to be a work of the seventeenth century, when Louis Quatorze introduced his voluptuous but questionable taste. The supporter of the ewer lacks that elegance and fitness which we have seen in many other examples of objects in



the precious metals given in the course of these papers. Nevertheless, the work is not without its merit, and is a good specimen of the character and feeling prevalent at the period of its manufacture.

In engraving so large a number of antique articles, it must be borne in mind that there are many remarkable chiefly for their rarity, their history, or the peculiar fitness they possess as illustrations of the style and taste of a peculiar age. It therefore follows that they are not offered as perfect studies for the ornamental designer, but as examples of art at a particular era, and it is the business of such an artist merely to select and embody that which is good and appropriate in general form or minor decoration, according to his own wants or wishes, and, thus aided by the experience of a past age, perfect more fully the work intended for his own era. A slavish copying of antiquity is as reprehensible (except in works of restoration or intentional and necessary reproduction) as are *bizarre* flights of fancy, when untrammelled by rule and that knowledge of Art-principles, based on truth, which should be the groundwork of every design, and which, when attained by proper study, will educate the eye so thoroughly, that inelegance and impropriety of *ensemble* will be at once detected and repudiated.

We now close our selection of engravings from objects exhibited at this celebrated gathering of early art-manufactures, as grouped within the walls of the Society of Arts; a collection as remarkable for its value and curiosity, as for the uses to which it might be made subservient in the present day for comparison, instruction, and general gratification. Our own immediate object has been to render the chief articles exhibited available to the artist. By carefully scanning these works, a higher feeling than curiosity is engendered; for from thence we learn the ruling principles of the great art-workmen of past ages, while all who go to those works for a knowledge of styles alone, and the peculiarities of certain schools, cannot fail to be largely instructed in the contemplation of such rare and excellent examples as our series embraces.

It has also not unfrequently happened that the study of such works has produced original conceptions in the mind of a fertile designer, by the mere force of antagonism alone, striking out beauties the very opposite to those contemplated, and thus leading to novelty by a path that promised mere imitation. A collection of Art-manufactures may thus be made

"a double debt to pay."

It is only by such an enlarged system of study that any collection of these articles can be made useful to schools of design and modern manufacturers; but that such application may be made effectually and well, the experience of France and Germany can prove; there the manufacturer, by aid of public collections, studies the earths used by the potter, as well as the metals employed by the metallurgist of past ages; and the designer also contemplates the varied forms and delicate enrichments adopted by his predecessors, and so may rival in his own work the beauty which has made his progenitor or prototype famous.

In our country such objects are generally in private collections, seen but by very few; and scattered widely in the mansions of the rich, or the museums of the *virtuosi*, it rarely happens that the student has the opportunity of examining their varied beauties; a well-selected series of engravings will therefore be a more perfect museum of art than any yet formed in this country; and we indulge the hope that such a collection has been formed in our pages as will be both instructive to the curious inquirer, and valuable to the artisan, for whose especial use they have been introduced by us, and are offered with confidence as a means of instruction and improvement.



# ON THE EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

## THE HALLS OF THE CITY OF LONDON.\*

WE now arrive at a very important question. Is it consistent with the uses of buildings not devoted to purposes of rest, enjoyment, or education, to make them subservient to that extensive system of decoration, for which we have contended as involving important social benefits, and intellectual progress? Are we, in fact, debarred from all decoration in buildings required for the active business of life,—in such edifices as we chiefly find in a great commercial city. Mr. Ruskin's argument has more importance than has usually been conceded to it. Let us see in what it consists. The author of "The Seven Lamps of Architecture" could hardly state what had not some foundation in reason. He inquires ("The Lamp of Beauty," § xvi—§ xxiii) "What is the proper place for ornament?" Whilst "Nature is at all times pleasant to us," that abstract representation of nature which architecture conveys, involves what we can only perceive in nature by direct intellectual exertion, and demands, "wherever it appears, an intellectual exertion of a similar kind in order to understand it and feel it." The continually repeating an expression of a beautiful thought, at times when the mind is otherwise engaged—or more, when it is painfully affected or disturbed—must be without pleasure at the time, and at length the eye will be wearied, and the beautiful form infected "with the vulgarity of the thing to which you have violently attached it." "Hence, then," continues the writer, "a general law, of singular importance in the present day, a law of simple common sense,—not to decorate things belonging to purposes of active and occupied life. Wherever you can rest, there decorate; where rest is forbidden, so is beauty. You must not mix ornament with business, any more than you can mix play. Work first, and then rest. Work first, and then gaze, but do not use golden ploughshares, nor bind ledgers in enamel. Do not thrash with sculptured flails: nor put bas-reliefs on mill-stones." The writer then goes on to condemn the vulgar use of forms originally designed to decorate temples and kings' palaces in such places as shop-fronts; and he says that "Another of the strange and evil tendencies of the present day is the decoration of the railroad station," for, that, "if there be any place in the world in which people are deprived of that portion of temper and discretion which are necessary to the contemplation of beauty, it is there." "The whole system of railroad travelling is addressed to people who, being in a hurry, are, therefore, for the time being, miserable."

There is less disagreement than is commonly supposed, between Mr. Ruskin and the more thinking section of the present race of architects, as to the kernel of thought in aesthetics; but there is often much difference in the application. We decline to accept the reasons why decoration should be inapplicable in the cases which he mentions. We say nothing about the fact that the argument, properly carried out, would condemn the use of all interior decoration in nearly every one of the public buildings of a commercial city, and all street architecture whatsoever: the full extent of the application must not weigh with us, but rather lead us to join issue on the wider basis.

There is no doubt, as we ourselves have urged at some length, that the effect of a work of Art depends upon the situation in which it is placed as well as upon its intrinsic excellence; and the use of well-known details of architecture, such as he alludes to, for veritable *gin-palaces*, is gradually disgusting us with those details in all cases, independent of the fact that when so applied they are generally in improper positions in the mere technical sense, and are otherwise distorted. But though, for example, a religious subject,

as a painting or a piece of sculpture, might be out of place in a bank, it does not follow that the mind could not be beneficially impressed by what would act in a somewhat different manner, and either in unison with, or not diametrically opposed to the character of the edifice. We are enthusiastic enough to believe, that mere mouldings and details of architecture have some such silent influence—as, in fact, a condition of the existence of the art itself, and of all art—although to pursue the enquiry into the nature of such influence would be far beyond present limits. Had these enabled us to examine particularly, into the space available for works of Art in the Bank of England, it is not likely that we could have found any suggestion to make for works of painting and sculpture, in the more important offices. But it does not follow that objections would apply to the "Parlour," and to many other parts,—proper consideration being given to the choice of subjects. Such mere association of vicinal position with the "active business of life," does not appear to us at all inconsistent with periods of "rest" for the enjoyment of such works; at least, it is not so inconsistent in the writer's main instance, the railway-station. Most of those who travel often by railway have as much spare time at stations as elsewhere, and the success of the book-stalls would tell against our author's argument. If the passenger be not so far "deprived of temper and discretion," so much in a "hurry" or so "miserable," as to be unable to get more knowledge of the literature of the day than he can generally get anywhere else, is it at all unfair to suppose him capable of the enjoyment of Art; and we believe that the companies, so far as they may have taken the lead in recognising the commercial value of Art, have benefited by that which in certain cases has been displayed.

On the other hand, although we may admit with Mr. Ruskin, that all men have some "sense of what is right in this matter, if they would only use and apply that sense," we cannot go so far as to say with him that there is any universal fashion for such decoration. Many public companies would deprecate the idea of decoration in their rooms, as totally inconsistent with the "active business of life." Something of this kind, indeed, was actually stated to us when we applied for permission to inspect Lloyd's rooms, which nevertheless did not afford evidence of the apprehension expressed; for the rooms themselves are elaborately decorated, and statues are not thought unsuited to the vestibule. In the Royal Exchange, both sculpture and polychromatic decoration have been employed to a considerable extent, and we have not heard the building condemned on that account. That things unconnected with the "active business of life" do attract attention there, even in the short period allotted to the business of the place, we infer from the placards on the walls. But the Exchange is not open only during the business hours: as a general place of resort during the early part of the day, it is much frequented.

But, in the Coal Exchange, we have a very striking instance of what may be done towards some of the chief objects of Art, whatever the opinion of the merits of the decoration itself, or the application of the principles put forth for our acceptance by Mr. Ruskin. Now to leave such buildings undecorated would be, in fact, to lose the greater part of the area and wall space which is to be found in the City, and to contemplate a very small portion of that benefit which we have calculated might result from a mode of treatment of the architecture of our public buildings different from that hitherto adopted. This portion of the case must however be accepted if any other would not be logically right.

The simple points then, for consideration seem to be, what are the buildings in which rest for the contemplation of Art, is obtainable, and what is the character of Art which can be introduced, realising the full effect of that Art. As regards existing instances, we thought we could trust ourselves for a dispassionate judgment of the effect upon our own mind, and of that which would be produced upon others, and we therefore visited the Coal Exchange, the

Custom House, the Corn Exchange and the Royal Exchange, at times when they were in the full throng of business. We thought we saw no valid reason in the manner of conducting business at such places, why decoration should become vulgarised in character, even to those to whom it might be constantly presented; always providing that such decoration were not discordant with the uses of the building, which that of the Coal Exchange and the Royal Exchange is not. Our own attention was in no degree disturbed during a careful examination. In the principal room of a Bank, where really, people who go there are generally in a state of hurry, and where the clerks are fully occupied, we might not recommend attention to more than that passing sense of propriety which would be conveyed by architectural accessories and a subdued tone of colour. Mr. Ruskin, as it seems to us, would barely admit that. A painting by Raphael, or a statue by Canova would, every one sees, be out of place. In fact, it must be admitted, that all that might be consistent in a large majority of the buildings devoted to commercial purposes, would be that high character of decorative Art respecting which we shall shortly have a few remarks to make. But for this we do indeed contend, as, for portrait-sculpture, at least in the case of buildings such as we have visited.

## THE COAL EXCHANGE.

This building has been so recently described and illustrated, that we need only remind our readers that its principal feature is a circular hall with a dome light and galleries round, approached by a spiral staircase with open well-hole. The principal supports, the galleries and the ribs of the dome are of iron, and although we dislike the imitation of ropes so profusely employed, and although the effect of the dome would have been more complete had it been stilted to relieve the full curvature from the projection of the upper gallery, this part of the building is we conceive, rightly viewed as one of the best pieces of architectural effect lately carried out in the metropolis. One eyesore has arisen from the fracture of several of the large pieces of glass in the roof, which have been patched, and show lines of putty. The upper part of the staircase is domed over, an eye being left, through which is seen a subject painted upon an upper surface. This dome itself should, it seems to us, not be entirely blank. As regards coloured decoration generally, it is principally carried out upon the main piers, which support coupled ribs of the large dome at intervals. The arabesques are all in some way illustrative of the natural history of coal, of the means of procuring and shipping it, and of the coal trade. Supposing the most important requisites, accuracy and clearness of delineation to be attained, we think this decoration a very good illustration of what is suitable to such a building. The general effect of the medallions round the lower part of the dome, is the least pleasing part to us. Though effect must not be sacrificed to details, some of the drawing in parts should have been better than it is. We refer especially to the views of collieries and towns. This attention to minute drawing is rendered the more necessary because the narrow galleries compel a close inspection; and it is in fact required for the educational object.

## THE CORN EXCHANGE.

This building consists of two parts, the Old Exchange, and the new Corn Exchange. The latter is in our opinion a striking and successful example of Anglo-Grecian architecture, notwithstanding that there is no obvious structural reason for the wide portico. Internally, there is not the same evidence of thought in design.—The roof is supported by iron columns. The apertures of the skylights and the deep coffered spaces have a very inelegant appearance, which might be removed by appropriate decoration. At present, there is no enrichment whatever.

The old building has a very effective interior. The area in the centre has a coved roof carried on columns, seven in the length, and four in the

\* Continued from p. 304.



width—an aisle running round. The ends are made octagonal by pieces of entablature carried from column to column across the angle. Immediately over the entablature is what may be called a low clerestory in which are wide openings arched. Above that level sweeps the large cove enriched with rolls of leaves over the axes of the columns, and joining a roll of similar design round the base of the lantern. The intermediate spaces are filled with windows, those in the angles being oval and enriched below with sheaves of corn. The lantern light is arched around the sides, leaving spaces for small circular windows, and the ceiling is groined. The design displays much study, but the effect is interfered with by glazing of the kind formerly used in hot-houses, and the margins of the windows have a very unfinished appearance. These defects could readily be removed, and there are several spaces in the ceiling of the lantern light which would be suitable for pictorial accessories. The apertures in the "clerestory" would be appropriately enriched, each by two figures grouped together. The whole of what we should suggest would be completed at a very moderate outlay, and this the architecture well deserves.

#### THE ROYAL EXCHANGE.

Here, as in the Coal Exchange, decoration with painting and sculpture has not been considered inconsistent with the purpose of the building. The decorations of the ceiling have been the subject of much adverse criticism, and it has also been remarked that colour should have been continued down the walls, the effect being now partly attained by the ornamented placards. In addition to the statues at the internal angles, places might be found for one or two along each of the walls. Portions of the painting are rapidly perishing.

Externally—we regret that a site was not found for a fountain about the spot occupied by the star in the pavement, in front of the portico, but now it might require consideration how far this would interfere with the statue. The noble portico, we have always thought, would afford some appropriate positions for statues or groups, provided that these could be executed without the disadvantages of absence of durability in stone, and of expense in bronze. The spots we had marked down as worthy of consideration, are the angles of the recessed centre, the two areas under the side arches, and also the inter-columns at the sides, after the manner of one of the temples in Asia Minor, remains of which were recently deposited in the British Museum. Upon the cornice of the balustrade of the large window we would place a bronze candelabrum to be lit at night. The upper floor of the Exchange is occupied by Lloyd's Rooms, and by those of two insurance companies. The first mentioned are in excellent taste, but we regretted to see again what we have so often had to remark—the very short endurance of painters' work in a London atmosphere. The whole must soon require renewal. The feeling of the committee is, as we said, that further decoration would be inconsistent with the use of the rooms. There are, however, many suitable places on the walls and ceilings. The statues in the vestibule are of Prince Albert by Lough, and Huskisson by Gibson. There are also two commemorative tablets.

#### THE CUSTOM HOUSE.

It is impossible to omit from a notice of the commercial buildings of the City, the Custom House, on account of "The Long Room" which it contains. In the arched ceiling are numerous compartments, and in the north wall and at the ends, between the square pillars, large surfaces which would be suitable for paintings, were the difficult question which we enquired into, settled satisfactorily in the case of such buildings. But even were it determined not to use the large area available, in a room visited as one of the sights of London, there is no reason why the painting now in progress should not have somewhat more of a decorative character than by picking out a few mouldings with white, though this is a great improvement upon the original work. The stoves are exceedingly ugly.

#### THE INDIA HOUSE.

In the present series of articles, we were anxious to steer clear of everything in the nature of *invective* against municipal and other official authorities. We regarded the poverty of decoration in painting and sculpture in certain edifices, as part of the evidence of general ignorance of solid advantages, moral, educational, and commercial, to the people, resulting from the cultivation of Art. That which was within the power of great corporations, was indeed, we thought, therefore their duty, independent of the consideration that funds raised from the public were held in trust for public purposes, and without reference to dictates of self-interest. But, the public mind had not manifested for the gratification afforded by the higher qualities of Art, that decided yearning which might have been calculated upon even with the slight inducements held out. In architecture, we might have said, that however important might seem the altered appearance of our buildings, or the continued demand for a certain decorative character, we could not yet discover much appreciation of the art.

But, we confess we were altogether unprepared for the actual facts in the condition of public buildings. Let us consider the case of the East India Company. Need we speak of the hundred millions of people whose house of government is here in Leadenhall-street, of the wealth of India whether in products, or amongst the native population, or poured out to the proprietors of East India Stock? Need we allude to a history full of striking incidents, to the conqueror who wept for other fields, or to the first victories of the hero whom the nation mourns! Should we describe the climate of the tropics, and its influence in awakening the perception of beauty, and especially the love of colour? We might speak of the collection in the Great Exhibition, brought together by the exertions of the directors, and the general principles of taste by which the different articles were characterised, foreign to the prejudices of English people as might be their extreme richness, and the glowing contrasts of dress. Finally, need we enumerate works of our best sculptors which have now their home in India, or say that some of the cream of the Anglo-Saxon intellect has been devoted to the service of the Company? Should we not in short expect to find in Leadenhall-street, a home of merchant-princes scarcely inferior in point of Art to a palace of the legislature, or to all the municipal buildings combined, of a great capital? We find the very reverse of our ideal.

The architecture of the India House is, in some respects, not devoid of merit; but the arrangement of the place is both unsuitable in point of convenience, and in the interior greatly deficient in dignity of character. The building, which covers a considerable extent of ground, contains a large number of rooms and passages, arranged round several open courts. The greater number of the rooms are used as offices, and will not require particular examination. The passages are very dark and narrow. The approach to the principal rooms is quite deficient in the character which should mark an approach to important parts of a building.—We take this opportunity to tell those "utilitarians," who seem ever to dread pleasing character in design as always involving diminution in convenience, that the question of utility has to do with far more than mere area and shelter. The use of the several parts of the India House would be served by appropriate enrichment, and not merely by particular dispositions of orders, mouldings, and carved ornaments, but by chromatic decoration, and even by pictures and sculpture. We wish we could get at any estimate of the time lost by men of business in mistaking one passage for another, and by the absence of all distinction between principal and subordinate parts. We suppose that the large staff of porters are principally occupied in obviating these normal defects of the plan, and in rescuing unfortunate strangers from the cavernous recesses of the structure.

In such a building we should expect to find an entrance-hall of important character; but

that which exists, though possessing several beautiful features, is wholly inconsistent with the building; and the three passages which lead from it are as narrow and tortuous as any we could select. Another deficiency, as regards architectural effect, is that of a large and well disposed staircase. The principal staircase is that of the Museum, which occupies the north-east angle of the building. Some few isolated parts of the interior give evidence of superior taste; but the rooms are nearly all lighted most inadequately for the display of works of Art, even of those which are to be found at present. Except in the Court of Directors, there is no decoration in colour which will call for the slightest remark; but every part of the walls is fringed with dirt and dust, almost sufficient to justify a suspicion that neither paint nor simple soap and water were appliances within the knowledge of the Company. For an eastern potentate to omit his ablutions would be scarcely more extraordinary than the way in which these homely expedients are misused or neglected in our public buildings. We had found ourselves, in other cases, really compelled, for the proper treatment of the subject, as regards painting and sculpture, to enter into the preliminary question of appropriate structure, and we must now, forsooth, descend even to these details of the bucket and mop. It should not be necessary to say, that no building or apartment can have its proper effect, or is fit for the reception of works of Art, unless it be at least clean. We generally find that the desire for cleanliness is dormant, until it runs into the extreme of allowing all the beauty of mouldings and ornaments to be destroyed by paint or whitewash. All, however, that is in general necessary or desirable, is the timely and regular use of the more vulgar expedient, and this we seriously counsel the Court of Directors to try the effect of.\*

Even in the limits of a few short articles, we are, we said, continually obliged to pay attention to the primary conditions of a fitting receptacle as much as to mere embellishment, and, we believe, in treating upon the cultivation of the Arts with especial reference to their combination, the course taken is consistent with reason, and is better calculated to aid in advancing each individual art than any effort we could make for it singly. If the philosophy of Art universal were properly considered and understood, the mere forms of expression and the differences of vehicle and modes of manipulation, would appear comparatively insignificant. Of this, however, we have before said enough.—But, to treat the question as regards the present vast and intricate pile of buildings, even in the manner in which we were able to speak of the Mansion House,

\* We may here remark, that the exteriors of our public buildings might all be preserved from the effects of the nuisance which is so destructive of architectural beauty, by the simple process of a regular cleansing with water twice in the year. We are told that this practice is observed at the Bank of England, where the fire-engine is brought out to play upon the fronts, and that this is the cause of the superior appearance which the Bank presents as compared with other buildings. It retains only a slight yellow tinge, which is not disagreeable to the eye. We suppose there is no reason why the engines of the London Fire Brigade and the men should not be practised upon our buildings, though the plan would, perhaps, be too straightforward a means of gaining a long-desired object, to be worthy of attention. We are simple enough to think it deserving of several trials, and, if successful, even of enforcement by state enactment. Buildings like St. Paul's and Somerset House might at first give some trouble, but new buildings should not be allowed to get into such a state as to require more than that which is so effectual at the Bank of England. We owe this suggestion to one who is always ready to give from his store of knowledge and experience—we refer to Mr. C. H. Smith. It is to be hoped that some means of preserving external stone-work from discoloration will shortly recommend itself to general adoption; and, as regards interiors, that some method of executing painters' work may be devised, which may prevent the necessity of constant re-painting, in the course of which an architect's original design can, as at present, be entirely altered and destroyed,—for it is nearly impossible that the proportions of forms conceived with reference to a certain tone and character of colouring, can remain the same under a different treatment. The architects of the old school seem to have generally confined themselves to plain colours, but the value of colour as one of the resources of architectural design appears now to be recognised. There is, indeed, danger of its being made to take a principal place in composition, instead of that subordinate or auxiliary office which we contend is essential to the effect of cast shadows, and to the beauty of form.



might demand more measuring and planning than would be at all contemplated in such notices as we are here able to offer. All that we can do is to note down a few of the principal points worthy of observation, and express our belief that considerable improvements in the plan might be made with reference to our especial object, and, as in other cases, with simultaneous advantage to the building in point of convenience.

The principal feature in the exterior of the India House, the portico, has hardly the justice done to its merits which they might deserve, had it not, unfortunately, a north aspect. Projection into the street not being allowable, the portico is recessed—an arrangement not without its own peculiar merits. The architect was R. Jupp, and the date of the erection was 1799 or 1800. The pediment we had in our recollection in alluding to the use of sculpture externally. The sculpture here is by the younger Bacon. We have to thank the works of the artists of this school for much of the extreme dislike often manifested against all allegory in Art. The admiration of the works of men of the school of Chantrey has allowed the distaste for those of artists of a different school to degenerate into prejudice. But we shall not defend the Baconian philosophy in sculpture, at least as we find it in the work in the pediment now under notice, which not only is deficient in what would seem its first requisite, namely, to tell its story, but in composition seems to us crowded and inelegant in lines and grouping. The subject is intended to represent Britannia and Liberty, to whom, from the east side, Mercury and Navigation are introducing Asia. On the other side are Order, Justice, Religion, Integrity, and Industry, and in the angle are recumbent figures of the Ganges and the Thames. Upon the acroteria are figures of Britannia, Europe, and Asia.

From the portico, you enter the small circular hall. This is in too dirty a state to attract much attention from the public; but we cannot but remark the admirable character of the design, inadequate as the hall may appear for such a building. The architectural features consist mainly of an order of diminishing pilasters, with a range of semicircular windows and recesses above the entablature, and a flat ceiling with a few simple mouldings; but the junction of the order with the ceiling, allowing the space for the windows, and bracketing over above each pilaster, filling in with sections of spheres and leaving compartments of semicircular, or horse-shoe form upon the ceiling, is worthy the attention of every architect, and was particularly illustrated and described by the late Alfred Bartholomew in his work entitled "Specifications of Practical Architecture," as a striking instance of the resources of design afforded by combinations of spherical sections. The capitals are good adaptations of the Corinthian order; the frieze is enriched with wreaths, and the ornamented mouldings of the cornice are beautifully designed and executed. There are four doors of plain character, two windows to get a borrowed light, and two square recesses: these last would be good places for groups of sculpture on pedestals. It would be desirable that the whole should be cleaned and decorated in colour; and the circular compartments and curved surfaces near the windows, might then be embellished with small allegorical subjects. The glazing could be much improved, and the light increased. For lighting by night, there is now a very tasteless gas lantern. The little art that is displayed in public buildings, in articles of this description, is not so remarkable as the constant absence of art in the disposition of lights. A good effect is often available by concealing the lights themselves, somewhat in the manner practised in theatres. Something of this kind could be managed in the present case; and we can readily conceive that one of the most beautiful bits of interior scenic effect in the metropolis, might be the result. The pavement, which is much worn, might be exchanged for a tessellated pavement, so as to complete the combination of colour.

Of the passages leading out of this Hall, the only one suitable for paintings, is that to the south, as there are a few panels, and the light is there not very deficient; but the passage is

narrow. The principal rooms are the Finance and Home Committee Room, the Court of Directors, the Court of Proprietors, and the New Sale Room. That first mentioned is very plain, but contains the principal paintings. On the ceiling is an allegorical picture, not without merit, representing India presenting the riches of the East to Britannia. It has a gilt frame, and as the ceiling itself is quite plain, there is not the appearance of structural relation between the work and the place, to justify its being upon the ceiling instead of upon a wall.

There is another objection in our opinion, beyond such as we have before brought prominently forward, an objection fatal to the propriety of some very fine works considered as decorations. In the design of a ceiling, the several parts are grouped round the centre, or so that every painted subject or *relievo*, introduced, would, by a spectator standing in the centre of the room and turning round, appear in its proper position. But where a large subject on the contrary, occupies the whole ceiling or a central space, the spectator looking in the same manner would, in one position, see the subject upside down. The consequence is that every ceiling treated without attention to this structural element of design, appears lop-sided, so that, however fine the painting may be itself, the ceiling as a design is a mistake.

At the end of the room is a large picture by West, representing the Great Mogul presenting to Lord Clive the grant of the Dewannee. It is a fine picture, but appears to be in a very dirty state. We are very apprehensive of "picture-cleaning," but simple soap and water may be used as we before hinted with good result. Here also are full-length portraits of Lord Cornwallis, Warren Hastings, and others, and two views of Pagodas. In the waiting room is a portrait of Napoleon in his robes as emperor, very like the well-known picture, of which engravings dwell in our recollection. There are some pictures in the Ante Room and in the Court of Directors, but the light did not enable us to detect any very great merit in them. As regards the works of Art generally, we failed to ascertain the names of the artists, and we take this opportunity of referring to the obvious and simple plan of having a correct list printed for reference—adopted by the Common Council of the City in the case of the works in Guildhall—as being well worthy of being followed in all cases. We have before suggested that even a work of no great merit in point of art, may be not without value as a record. The minutes of proceedings of the directors would no doubt afford means of discovering the names of artists and other particulars.

The Court of Directors is a square room, lofty, and lighted by three windows at some distance from the floor. It is the only part of the interior that is at all elaborate in decoration. The most striking feature is a very large chimney-piece, the lower part having terminal figures representing Brahmins, supporting a framework and pediment enclosing a *relievo*, the subject of which is similar to that of the painting on the ceiling before mentioned. Above the pediment is a clock with the supporters of the arms of the company. On the opposite side of the room is an arched recess with columns and a pediment, forming a back-ground to the seat of the chairman. On one side is a large door with similar dressings, to the Court of Proprietors. In the principal spaces on the walls are large mirrors, and in the upper part are square compartments containing paintings before alluded to. There is a coiled ceiling with decoration, enriched with gilding like the remainder of the room. The carved furniture is very elaborate.

The Court of Proprietors would appear to be the same room as that called the "Old Sale-Room" in some accounts; at least its character is hardly in accordance with that of the principal meeting-room of a wealthy and powerful company. The benches rise in stages like those of a lecture-room, and have a very shabby appearance. At the top of the tier of seats, there is a kind of *loggia* formed by columns and a balustrade. The principal entrance is in the centre of the room, by a passage-way, to allow of which the

lower seats are interrupted. In the lower part of the room are the seats of the directors. The end wall, behind the chair, is curved in the plan, with semicircular-headed recesses below, and niches above. The room is lighted by a circular light in the ceiling over the chair, and by windows in the upper part of the wall at the opposite end, and at one side. The niches and two recesses, one on each side at the same level, contain statues, in all seven in number. The place of honour is occupied by the statue of the Marquis Wellesley, a very fine work, and as was said of one of the figures in the cartoon of Paul preaching at Athens, "thinking from head to foot:" the other statues represent the Marquis Cornwallis, Lord Clive, Warren Hastings, Sir George Pocock, General Lawrence, and Sir Eyre Coote; the names of the sculptors do not appear in looking from below.

The Roman costume is adopted in, we think, four of these works. It is worthy of observation, that there are not the less, fashions in sculpture co-existent with the endeavour to avoid the errors of fashion in dress. All know how difficult it is to prescribe the course to be adopted in portrait statues. The much-valued cloak of modern works would, strictly speaking, be open to some of the objections of those who think that a statue should represent the man in his habit as he lived: this kind of garment is now not more common than some of the official and professional costumes so gladly caught at. On the other hand, sculpture has a higher office than mere portraiture; for if what were chiefly required were not a work of Art, in the highest sense, Madame Tussaud would be the chief of our artists. Still even the modern costume, in its extreme rigour, has not prevented the production of fine works of Art, in the case of several recent statues.—Respecting the statues themselves, which we were just speaking of, we must apply the complaint which we made in regard to the whole of the interior;—they are covered with dust. We recollect that it was once contended with us, half seriously, by an accomplished collector of works of Art, that a little dust added something to the beauty of a figure. We do not know whether the conservators of our public buildings (if such individuals, official or otherwise, exist) have the same notion, but certainly nothing can be more remarkable, not even the subjects themselves, than the dust which covers the statues in some buildings now in our recollection—St. Paul's Cathedral, for example. In the latter case, indeed, the sculpture has suffered serious mutilation; but whether from cleaning, or during one of those periodical visitations of scaffolding, which invariably leave their traces in our cathedrals, we are not aware. At Westminster it may now be the practice, as it was in Chantrey's time, to place the whole of the monuments under the care of a sculptor, and some such professional hand may from time to time be necessary; but surely there is some one about every public building who can be trusted to use a feather-brush once every day. As regards the question of effect, it cannot surely be otherwise than detrimental to give the appearance of an inversion of the natural arrangement of shadows, and to cover the exquisite curve left by the artist's hand with a sooty deposit.

Great alteration could be made in this room with much advantage. The light could, no doubt, be increased, and the harsh effect of the aperture in the ceiling could be materially reduced by appropriate mouldings and decoration. We are reminded in every old building that we visit of the great advantages which the architect now has in the use of large plates of glass. The glazing in the present case might be greatly improved. As the room requires painting, this should be done with some appropriate decoration. There are several places suitable for works of Art, as, for example, three recesses in the upper part of one of the side walls, and the recesses at the floor level.

The New Sale Room is not now in use. It might readily be converted into a handsome apartment. It has ascending seats, and is lighted by a lantern.

In that part of the building devoted to the Museum, one of the principal rooms has a dome-



light and a good ceiling, an order of Ionic columns painted granite being round the walls. The arrangement of articles in a growing museum is attended with so much difficulty, that we will not express any regret that they have overgrown the architecture. The contriving the arrangement of the plan is perhaps even more difficult than the design of a picture gallery,—a difficulty which must have been felt here in the alteration in the building, required for the new room,—in which, however, we should have been glad to observe less of the warehouse character which it had to us.

The library, rich in oriental manuscripts, occupies an oblong room with windows on one side and a bow in the centre, and is a handsome apartment. The ceiling is segmental-arched, a square portion in the centre being grained. Although the ends are not quite so light as might be desirable, were pictorial accessories chosen—the effect of the room would be improved by the decoration of this ceiling. For this, the design is well adapted, there being several square coffers and other spaces, at present blank. There are also some blank spaces of wall at the ends, and on one side.

In treating such compartments in all buildings, it may be well to observe, in extension of what has been before hinted at, that although there is no reason why they should be considered unfitted to receive pictorial embellishment—that is to say, if fresco be adopted—the subjects should clearly be of a very different kind from those scenes of history, and those which may be rightly chosen for pictures not painted for a pre-arranged spot of inferior advantages as to light and means of observation. The highest character of decorative Art is, in fact, what is wanted, and it may be questioned, whether pictorial backgrounds, and intricate design and effects of light and shade would not be thrown away. We wish to divert the attention of our rapidly-increasing race of artists, in some degree, from easel pictures and that class of Art in which existing circumstances show that all cannot succeed, and to lead them to attend to a branch to which even the greatest painters of Italy did not disdain to devote their talents. This was, as we first said, the hope of the Commissioners of Fine Arts, as shown by numerous passages in their reports.

In Italy, although the extent to which different branches of Art were practised by one individual, now seems most remarkable, the preference which an artist had for some one branch, and that often not architecture, had some injurious results as regards the style of decoration of buildings. There arose a style of architecture, picturesque rather than marked by that structural propriety, which is essential to the realisation of beauty in architecture. Moreover, the forms of the architecture, instead of being developed and assisted by the painter, were entirely disregarded, or rather, every difficulty of perspective and foreshortening seems to have been actually sought, in order to make the decoration of the building the complete negation of the actual structure. It is, therefore, now quite possible, understanding the true nature of the union, and the proper limits of each branch of Art, to produce works which, even if they should not have the especial merits of the works of the Italian schools, may possess other qualities which perhaps render Art more completely satisfactory to the educated and reflecting mind. Towards this desired result, the sound reasoning which is gradually developing itself in questions connected with the philosophy of Art, and especially in reference to architecture, is every day tending,—although we are not actually in the same favourable position, as regards the effective union of painting and sculpture with architecture, as they are on the continent, where a complete supervision of all details of a building, is the business of one directing mind. We cannot aspire to any such exalted position in the course of the present merely suggestive remarks; and it does not follow, because we indicate particular spaces as now blank, that the scheme of decoration which might be chosen, might not be aided by leaving spaces so, and by avoiding the error of covering every part of a wall with work,—an error involving the loss of

relief, and of what painters express by the word which it is so difficult to explain to others, but which is full of meaning to them—that is, *breadth*.

The library also contains a rich marble chimney-piece, and there are several good busts on pedestals, and one or two small pictures. A recess leading out of the passage between the library and museum, is domed over with *lunettes* and *pendentives*, and might be made very effective by decoration, and there are some circular spaces over doors suitable for *relievs*. As we said at the commencement of this series, plaster need not be eschewed, if the surface be properly prepared to resist dirt—which is not by paint.

Were we to extend our inquiry to other public buildings of the City of London, we should doubtless be able to show a vast field for the display of works in painting and sculpture, not merely without any inconsistency as regards the narrow utilitarian view of the objects of particular buildings, but in strict accordance with their objects and uses. The necessity, however, of considering the structural relations of the question, has left us only space to name a few which we might have examined with advantage. The Bank of England, the Post Office, the Herald's College, the Hall of Commerce, Bride-well Hospital, containing a celebrated picture by Holbein, Crosby Hall, the South Sea House, with its collection of pictures, the London Institution, the banks and insurance-offices generally, the Gresham Lecture Hall, the schools, as Christ's Hospital, St. Paul's, the City of London and Merchant Taylors', might all have occupied our attention. But, the waning year warns us that we have little space left to notice the halls of the City Companies. We have here no difficulty in the æsthetic branch of the question.

The Halls are principally used on occasions of festivity; some of the companies have vast and increasing revenues, large portions of which are devoted to charitable objects, and it does appear to us that we could hardly find any field of public good, so well worthy of enlisting the resources of the companies, as the education of the public eye and mind, and the provision of intellectual gratification through the agency of Art. The only real impediment is comprised in the condition and structural unsuitableness of many of the halls themselves, and their inferior merit in the majority of cases as works of Art. Erected at a time when Wren or his school produced some excellent works of architecture, they nevertheless appear characterised by meretricious decoration or uncouth details, somewhat resembling a very debased school of Elizabethan.

#### MERCERS' HALL AND CHAPEL.

Many of our readers have noticed—especially in Gresham-street, and about Long-acre, at the west end—buildings, every one of which bears a device like a queen's head. These are built on ground belonging to the Mercers' Company, and even without knowing what amount of ground the company may possess, will serve to give some idea of the growing wealth derived from property of this description. The Hall and Chapel of the Company are situated at the back of houses in Cheapside, in which street is one entrance front remarkable for a crowded and over-elaborate style of decoration. Another entrance is in Ironmonger-lane. The Hall, General Court Room, Kitchen, and other principal apartments, are on the first floor,—the greater portion being supported on columns. The staircase leads up from this area, from which also are the entrances to the Chapel, which is at the east. The hall is an Italian version of the mediæval halls. It is wainscoted to about half the height of the walls, and is lighted by three large windows on each side. The upper part appears to be of comparatively modern erection, and the white-washed walls which there appear, are not in character with the other portion of the work. There is a dais at the east end for the sideboards, and at the west end, is the usual screen and gallery. The wainscoting is panelled and enriched with an Ionic pilastrade with segmental pediments at the piers, and there are many large

bunches and festoons of fruit and flowers. The ceiling is of an ordinary character. There is a chimney-piece of dark-veined marble on each side, with gilt metal mouldings. Escutcheons, bearing arms of members of the company, are placed upon the entablature, and other shields are in the walls above. The room is much injured by a carpet of very indifferent design and execution: the cognizance of the company is attempted in it. Four portraits are on the end walls. The upper part of the hall is in some need of decoration, and to gain the uniformity of character which would seem desirable, we would suggest that the windows should be improved and filled with stained-glass. Several panels might be hung with pictures in frames. Over each chimney-piece are two panels: these might be united, to give a space for one long picture.—The General Court Room is to the east of the Hall: the walls are wainscoted, and have pilasters upon a *podium*. The ceiling ornamented in low relief, has an oval lantern-light; the light is not sufficiently large for the room, so that some interesting portraits on the walls are not seen as they should be. There are two portraits of Gresham, one of them Holbeinesque in character, a portrait of Whittington, and one of Count Tekeli. A portrait of William Palmer is a good picture. Two doors in the east side of the room lead into the gallery of the chapel. A white ceiling certainly appears to us out of character with the dark oak of the walls. In a small room adjoining, are some views and drawings of schools and almshouses belonging to the company, and a view of the old Exchange which is an interesting record.—The Chapel is square in plan; the lower part panelled with an order: above are the whitewashed walls, with arched windows and recesses. The ceiling has a lantern, and is enriched with bands of mouldings and foliage. The three recesses at the back of the altar would be suitable positions for frescoes.

#### THE BASHFUL BEGGAR.

FROM THE SCULPTURE BY M. GANDOLPHI,  
OF MILAN.

THE exhibition at the Crystal Palace of the sculptures by Italian artists living under the sovereignty of the Austrian government, attracted much attention, no less by the novelty with which some of the subjects were treated, than by their excellence.

Such productions, however, as "The Bashful Beggar," and "The Veiled Vestal," must, we think, rather be regarded as curiosities in the art, than as genuine works eliciting the lofty feelings which sculpture should call forth; they awaken the sensibilities, perhaps, but they do not elevate the thoughts; we admire the skilful and delicate execution of the artist's hand, but we discern little of his mind.

It may possibly be asked why, with these views, we have considered the group worth a place in our "gallery of sculpture;" and to this we reply that, as we know the original was the theme of many tongues—and most of them admiring tongues, too—when it was exhibited, an engraving from the work could not but find popular favour, even if it were considered, as we before remarked, only a "curiosity;" but it has, also, many points of great merit as a piece of sculpture, independent of its novelty; for beneath the shadow of that delicate veil there is supposed to lie a tale of sorrow too deep for the world's idle gaze; and this attempt to conceal the feelings, though savouring too much of the affectations of Art, is the poetry of the composition. The grouping of the figures is also exceedingly clever, but the drapery of the mother is too much cut up in its numerous lines and folds, whereby the eye is disturbed, and the effect becomes confused. Repose and dignity are necessary to the perfection of all sculpture representing objects not actually in motion; these qualities are to be gained as much by the disposition of the various subordinate forms, as by the attitude of the figure itself.





THE BASHFUL BEGGAR.

ENGRAVED BY W.H.MOTE, FROM THE GROUP BY M. GANDOLFI  
OF MILAN.

LONDON, PUBLISHED FOR THE PROPRIETORS.





## A DICTIONARY OF TERMS IN ART.

**MODILLON.** Projecting brackets under the corona of the Corinthian and Composite, and sometimes also of the Roman Ionic orders.



**MONOCHROME.** In one colour: applied to paintings executed in imitation of *bas-reliefs* in tints of one colour.

**MONOGRAM.** A cypher, initial letter, or other device, composed of two or more letters arranged in such a manner as to form a single object, and used as the signature on their works by painters, engravers, &c. In ecclesiastical decoration of the fourteenth and fifteenth centuries, the names of the Saviour and of the Virgin Mary were frequently embroidered as Monograms, in which the contractions exhibit great ingenuity and taste. Our engraving represents that of the Emperor Charlemagne, in which the letters KAROLVS are so arranged, and which Monogram he used in place of his sign manual.

**MONOPTEROS.** A Greek term, signifying "with one wing," employed to designate a circular shrine or temple covered by a dome, under which a statue or altar might be placed.\*

**MONSTRANCE.** (EXPOSITIONUM.) A transparent Pyx in which the consecrated wafer is carried in solemn processions, and exposed upon the altar. The word is derived from the Latin *Monstro* (to show), as it was in these vessels that the Eucharist was first visibly exposed to the adoration of the faithful in processions, benedictions, and on other solemn occasions.† It is an attribute of St. Clara.

**MOON.** In Christian Art the Moon is often introduced as an emblem. In pictures of the Assumption of the Virgin, a crescent Moon is placed under her feet; in others of the Crucifixion, the Moon eclipsed is placed on one side of the cross, and the Sun on the other. In pictures of the Creation and of the Last Judgment the Moon also appears. In Heraldry the Moon is said to be blazoned in her complement when she is full, argent. In her decrement when sable, or obscured. When the horns are upwards it is called a *crescent*, if to the right it is called an *increasing*, if to the left a *decreasing*.

**MORBIDEZZA.** (ITAL.) In Painting, a term adopted from the Italian, applied to the colouring of the flesh, to express the peculiar delicacy and softness we see in nature. The works of Titian and Correggio exhibit this quality in high perfection.

**MORION.** In armour a kind of helmet or steel head-piece, which first appears in the reign of Edward IV. It was worn by foot-soldiers.†



\* The cut exhibits such a temple, as represented on one of the coins of the Roman family of Tullia.

† See PUGN'S Glossary of Ecclesiastical Ornament and Costume.

‡ The engraving represents a richly-decorated Morion of the time of Elizabeth, in the armoury of Sir S. Meyrick, Goodrich Court, Herefordshire.

**MORSE.** (Lat. *MORDERE*, to bite.) The clasp or fastening of a cape, frequently made of the precious metals, enamelled and set with jewels, and sometimes containing representations of the sacred mysteries.\*



**MOSAIC.** A word of varied signification; in the widest sense it is applied to any work which exhibits a representation, on a plane surface, by the joining together of minute pieces of hard coloured substances, such as

marble, glass, or natural stones, united by cement (mastic), and which served as floors, walls, and the ornamental coverings of columns. The floors (*pavimenta sectilia*) were formed of pieces of marble or stone of different colours, geometrically cut and cemented together (TESSERE); at first the designs were close imitations of natural objects, such as fragments of food, &c., lying apparently scattered on the floor, labyrinths, meanders, &c., these were soon superseded by historical compositions, which, under the first Emperors, attained the highest development and refinement. Walls of apartments were decorated with coloured glass cubes about the same period. Windows, composed of glass panes of different colours, and which were known at least to later antiquity, may also be included under the designation of Mosaic.† For convenience of description, however, Mosaics may be classed under two heads, the Ancient and the Modern, as they are referable to two different epochs in the History of Art. It is generally admitted that Mosaic was an invention of the luxurious Alexandrian age, and under the protection of the Roman power this peculiar art spread itself over the ancient world, and was executed in the same manner upon the Euphrates, Mount Athos, and in Britain. Of these abundant remains still exist.‡ The Mosaics which we may term *Modern*, were commenced in the latter part of the fifteenth century, and are attributed to the two brothers Zuccati of Treviso, who instructed Titian in the elements of drawing. The Zuccati executed these Mosaics by means of cartoons drawn by the best artists of the time, and from copies furnished by Titian and Tintoretto, and at Rome, the copying of celebrated pictures by Raphael, Domenichino, and others, is continued to the present day. These works are for the most part of the same size as the original, and re-produce all their peculiar excellences with wonderful effect. A finer kind, which gives employment to a large class of artists, is applied to the production of brooches, &c.§

**MOTION.** The study of the mechanism of which the locomotive organs is composed, of the laws by which their progression is accomplished, and of the vital force which they expend in propelling the body from one place to another with different velocities, serves to instruct alike the anatomist and the physiologist, the artist and the mechanician. Ignorance of these laws has been productive of grotesque delineations of the human figure, as well as of the lower animals, when represented in motion. We have abundant evidence of this in the productions of painters and sculptors, both of the ancient and modern school.||

**MOTIVE** (MOTIF, Fr.) A term lately introduced into the vocabulary of Art, which appears to convey more than *Intention* or *Suggestion*; it means that which produces *Conception*, *Invention*, or *Creation* in the mind of the artist, when undertaking a subject, and yet is neither of these alone, but a combination of all, governed by the *Spirituality* of the artist, and subordinated to it. Where this quality of spirituality is deficient, the *MOTIVE* will be commonplace, low, mean, or even revolting; ¶ on the contrary, where it is dominant, then

\* See PUGN'S Glossary of Ecclesiastical Ornament and Costume. 4to. Our cut is copied from a MS. of the fourteenth century, in the Royal Library, Paris.

† The windows of the church of San Miniato, at Florence, are composed of transparent marble or alabaster of beautiful colours.

‡ See MULLER'S Ancient Art and its Remains, § 320.

§ See KUGLER'S History of Art; D'AGINCOURT'S Art described by its Monuments; WYATT'S Mosaics of the Middle Ages. The prints published by the Societa Calco-grafica at Rome; CAMPIANI'S Vetera Monumenta in quibus precipue Musiva Opera illustrantur; MAZIO'S Pompeii; PADRE SECCI'S Musico Antoniano e illustrato. Roma. 1843, &c., &c.

|| See a very interesting and valuable essay in Todd's Cyclopaedia of Anatomy, Part 23; also a series of articles on the LOCOMOTION OF ANIMALS in the Penny Magazine, vol. xiv. The treatises on Artistic Anatomy, by M. Fau and Dr. Knox, although exceedingly valuable in other respects, do not contain any information on the subject of MOTION, an omission that can scarcely be excused.

¶ An ordinary man will disgrace the noblest material by an ordinary treatment; on the contrary, a great head and a refined spirit knows how to ennoble the Common itself, because he connects it with something spiritual, and exposes its most favourable side.—In creative art the Flemish painters have an ordinary taste, the Italians,

we meet purity, elevation, and grandeur. It is independent of execution, and sometimes is misplaced or mistaken, but always a sure index to the capacity of the artist, and his works convey at once to the intelligent observer, through the Motives apparent in them, the amount of intellectual and moral culture, like the poet in his *Child Harold* or his *Excursion*. The bane of modern Art is the excess of technique over spirituality. Only material things are represented; the exceptions are with those artists who possess a true and earnest devotional feeling—to whom Art is a religion, purifying and exalting in its influences.

**MULLER.** A sort of pestle of stone or glass, flat at bottom, used for grinding the pigments upon a slab of similar material. The edge should be rounded, else it will not move freely, nor will the pigment insinuate itself under it.



**MUMMY.** (MOMMIA, Ital.) The pigment sold under this name, in the Arts, varies much in quality. The genuine consists of the substance found in tombs of Egypt, which is a compound of bitumen and organic matter both animal and vegetable. Some manufacturers grind the whole of this substance up together, by which a dirty coloured pigment is produced. Others carefully select only the bitumen; it yields a very useful pigment, but differing in little or no respect from the bitumen now obtained from the East—except, perhaps, in the accidental mixture of myrrh and other gum resins. The better kinds of mummy form useful grey tints mixed with ultramarine; madder lake and ivory black, when these are mixed with white.

**MUREX.** A kind of fish; the pointed, twisted, trumpet-shell which was poetically given to the Tritons, for their "wreathed horns." Our cut is copied from an antique gem.

**MUSEUM** (Musée, Fr.; Museo, Ital.) As the term implies, a place dedicated to the Muses. It usually consists of a large edifice devoted to the collection and preservation of works of Art, principally antiquities, conveniently arranged for the purposes of exhibition and study. Almost every civilised nation has its museum. Among the most celebrated may be named the Louvre at Paris, the Vatican at Rome, the Bourbon at Naples, and British Museum at London. A catalogue of all the museums in Europe would fill many pages of this work.

**MYRROPHORES.** (Gr.) The myrrh-bearers are the three Maries who, "as it began to dawn, came to see the sepulchre." This subject has been frequently represented in Art. An angel seated on the open tomb, clothed in white, with a staff in his hand, points to the grave-clothes, while the desolate affectionate women gaze in sorrow: they bear vases of myrrh in their hands.

**NAPLES YELLOW** (GIALLO DI NAPOLI, Ital.; JAUNE MINERAL, Fr.) A factitious pigment composed of antimony and the oxides of lead and zinc, varying in shades of colour, according to the proportions of the mixture. The secret of its manufacture is confined to Italy, but the composition as given above is derived from analysis. Its rich hue is a strong inducement to its employment in painting, but as it is extremely liable to blacken by exposure to the atmosphere, great caution is required in its use. In contact with iron it is decomposed; hence it should not be mixed with pigments derived from that metal, such as Prussian blue. It is chiefly used in enamel and porcelain painting, being superseded in oil painting by cadmium yellow mixed with white.

**NASAL.** In armour, a defence for the upper part of the face, or more properly for the nose, as in the example engraved from the Bayeux tapestry, representing a soldier of William the Conqueror.



**NEBRIS** (Gr.) A fawn's skin, worn as a part of the dress of hunters and others, and in works of Art as a characteristic covering of Bacchus, and male and female bacchantes, as well as by fawns and satyrs.\*

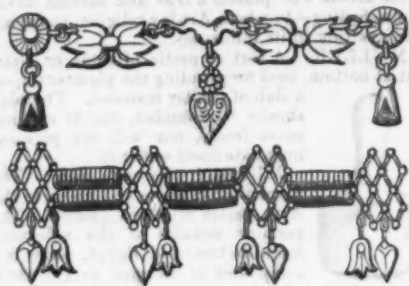
**NECKLACE.** An ornament commonly worn by females of antiquity, and continue to the present

but still more the Greeks, a great and noble taste. The latter continually sought the ideal, rejected every common or low trait, and selected, too, no common material. See SCHILLER'S Philosophical Letters and Essays.

\* See cut under Bacchantes.



day. They were made of berries, glass, precious stones and metals, strung together, and of an infinite variety of form. Specimens from the tombs of Egypt, Etruria, Herculaneum, and other ancient cities are to be met with in various museums. Among the modifications found in these interesting remains, are *drops* of various forms alternating with the beads, as shown in the annexed woodcuts. In the British Museum are three splendid gold necklaces which were found in Etruscan



tombs. The ornaments consist of rosettes, circles, lozenges, ivy leaves, and hippocampi. From the centre of one, a heart depends.\*

**NEUTRAL TINT.** A factitious grey pigment under this name, is used in water-colours. It is composed of blue, red, and yellow, in various proportions.

**NICHE.** A recess or cavity in the thickness of a wall, in which is placed a statue, bust, group, or vase; in ancient works they are sometimes square, but more frequently semicircular at the back, and covered by a semi-dome. In the middle ages, niches were extensively employed in ecclesiastical architecture for statues.

**NICHOLAS, St.** The patron saint of Russia, and of numerous towns, seaports, and other places engaged in commerce; also of travellers, sailors, merchants, and young boys, as St. Catherine is of young girls. From his humility, zeal, and active benevolence, he became the most popular saint in Christendom. No less than 372 churches in England are dedicated in his honour. Many wonderful miracles are related of him, which form the subjects of numerous works of Art. Among the most frequent is that representing him in the act of throwing a purse in at the window of the house of the nobleman who, to obtain food, had resolved to sacrifice his daughters to an infamous life. Another, his miracle of restoring to life the three murdered children, which in time of famine his host stole, and served up as a repast to the saint, who discovered the fraud, and performed the miracle referred to. He is usually represented in bishop's robes, and has either three purses or balls of gold, or three children, as his attributes. His connexion with sailors appears to have arisen from his having calmed the sea in a storm on a voyage to the Holy Land.† His attributes are a ship or an anchor.

**NIELLO, NIOELLUM.** An art to which we owe the origin of engraving: it consisted in drawing a design with a style upon gold and silver, and then cutting it with a burin; a black composition made by heating together copper, silver, lead and sulphur, which when cold was pounded, and laid upon the engraved plate; a little borax sprinkled over it, and placed over a charcoal fire, when the composition dissolved and flowed into the lines of the design. When cold, the metal was scraped and burnished, and the Niello presented the effect of a drawing in black, upon gold and silver. The art was known to the ancients, and practised during the middle ages: specimens, though rare, are to be met with in museums.‡

**NIMBUS.** Under the term *AUREOLA* we have described the different forms of *NIMBUS*, to which we refer the reader for full explanation of this term.

**NODUS.** A knot—1, of the hair, either at the top or the back of the head, adopted by both sexes in fastening their long hair, which was drawn up for that purpose. 2, by which the cloak or other article constituting the *Amyctus* was kept on the shoulder, when a brooch was not employed for the purpose.

**NUDE.** The undraped human body. The study of the nude is equally important for the sculptor and the painter, because, although the latter comparatively seldom represents the human body entirely without covering, yet the appearance of that covering is determined by the structure of the

frame. The reason why sculpture represents the naked figure so much more than painting is because it can speak to the mind only through the form, while painting has the advantage of colours; which, conveying a lively idea of reality, compel the concealment of much of the body, and in fact afford the artist sufficient means of expression without such an exposure.\*

**NUMISMATICS.** The science which treats of the money in use among the ancients is auxiliary to the history of Art, through the artistic value of the types. The art of cutting dies was carried by the Greeks to the highest perfection, so that nothing remained to the Romans but to regulate better the process of stamping. Down to the time of Constantine the dies were made of hardened brass, afterwards of steel.

**NUT-OIL.** The nut-oil used in painting is obtained from walnuts; when deprived of its mucilage it is pale, transparent and limpid, dries well, and for mixture with delicate pigments is preferable to linseed-oil.

**OAK.** The oak tree is the emblem of Virtue, Force, and Strength, and is frequently introduced in ancient sculpture.

**OBELISK.** A single block of stone (*MONOLITH*) cut into a column of quadrilateral form, the base narrow, and the sides diminishing gradually until they terminate near the top, in a four-sided pyramid pointed. There are specimens in the British Museum, covered with beautiful sculptured figures and hieroglyphics. In Egypt they belonged to the class of commemorative pillars (*STELAE*), and contained a record of the honours and titles which the king who erected, enlarged, or gave rich presents to a temple had received in return from the priesthood, and setting forth for instance that *Rameses* honoured like *Aroeria*, whom *Re* and all the gods love. The most famous obelisks were in Heliopolis and Thebes, from thence also are the most considerable of those we find at Rome.

**OCREA.** In ancient costumes, a greave or legging covering the fore-leg from the knee to the ankle. It was made of tin, bronze, and other metals, modelled to the leg of the wearer, and fastened behind by straps and buckles, and generally richly ornamented by designs embossed or chased upon it. A pair of Greaves was one of the six articles of armour which formed the complete equipment of a Greek or Etruscan warrior, and likewise of a Roman soldier, as fixed by *Servius Tullius*.†

**OCHRES.** The ochres are natural products, being found in mineral masses, frequently several feet in thickness, and chiefly consist of argillaceous matter by iron, in various states of combination. The iron generally appears as a hydrate, or, in other words, as an oxide combined with water. When the ochres are analysed, they are commonly found to consist of alumina and silica with the colouring matter, and sometimes a trace of magnesia. They vary in colour from a pale sandy yellow to a brownish red, but the greater the proportion of clay, the brighter will be the colour. To prepare them for the use of the painter, they are ground under millstones, and the finer parts are separated from the coarser by washing. Spanish brown, Indian red, Venetian red, and the yellow ochres, have nearly the same composition, the difference of colour arising from the state in which the iron is combined with the other constituent parts. The red varieties are coloured by the peroxide of iron (carbonate of). The yellow ochres become red when calcined, but the finest reds are made from those which are brown in the bed. The ochres are of great value in painting, being very useful pigments and of the greatest durability.‡

\* Among the causes at work in our time to deteriorate the influence of Art is the abuse of the Nude. Where it is employed merely to display the artist's skill in drawing or modelling naked form, and when neither the subject nor popular sympathy demands it, it is nothing but a prostitution of the aims of High Art, or to say the least, a mere affectation of the antique. Civilised humanity does not run naked in this nineteenth century, and there is no reason why it should be so represented, even in "stone;" and if a modern nude statue were labelled from head to foot with the motto of the Garter, it would not remove one particle of the repugnance every delicate and sensitive mind feels at any studied exposure of undraped manhood or womanhood. And for a modern artist to emulate the Greek in chiselling a *Bacchus*, an *Apollo*, or a *Venus*, without possessing the Greek mind, is as great a blindness and folly as can well be conceived.

† See engravings illustrative of the words.

‡ The permanence of these pigments is shown by the

They are employed in oil, water, and enamel painting with the greatest success.

**OCTAGON.** A figure of eight equal sides, and considered as an emblem of Regeneration, consequently the proper form for baptisteries and fountains.

**OIL.** The fixed oils used in painting on canvas &c., are *LINSEED*, *WALNUT*, and *POPPY*, expressed from the seeds and purified in various ways, and rendered *drying* by the addition of the oxides of lead or zinc. Of those cold-drawn *Linseed* is the best, especially after being boiled upon charcoal to separate the mucilage and other impurities. These oils are the vehicles or media in which the pigments are ground and diluted for use; they should be pale in colour, limpid, and transparent, and should dry quickly—that is, *Nut-oil* in a few hours, *Linseed* in a day, and *Poppy* in thirty-six or forty hours, according to the state of the atmosphere. The pigments exert a considerable influence on their drying. Ivory-black, vandyke-brown, the madders, vermilion, and some others, retard the drying of the oils they are mixed with; while others, such as prussian-blue, light red, terra-vert, umber, accelerate that result.\* The essential oils used in painting are those of *TURPENTINE*, for diluting the pigments ground in Oil, and of *SPIKE* or *LAVENDER* for *WAX*, and *ENAMEL PAINTING*.

**OILING OUT.** In retouching a picture, a thin coat of *Drying Oil* is passed over the parts to be so retouched, and then immediately wiped off, leaving only a slight coating on the surface, the better to prepare it for the reception of the fresh pigment.

**OLIVE.** The emblem of Peace and Concord. This is frequently represented over early Christian tombs in the Roman catacombs. The olive is also introduced as an emblem of the Virgin in the sculpture of the stalls in Amiens Cathedral.

**OLIVE.** A so-called *Tertiary* colour, composed of two *Secondaries*, *VIOLET* and *GREEN*, mixed in equal strength and proportion:—

Red	} Violet	} Olive
Blue		
Blue		
Yellow		

More correctly speaking, it is a *Blue-Grey*, derived from the mixture of the three primary colours in equal strength, but in unequal proportion, being composed of two parts *BLUE*, and one part each of *RED* and *YELLOW*. It may also be regarded as a mixture of a primary (*BLUE*) with a secondary (*ORANGE*):—

Olive	Blue	} Blue	} Olive.†
	Blue		
	Red		
	Yellow		

**OLIVETTE.** In many parts of Flanders the poppy is called *olivette*, and the poppy oil is there called by the same name.

**OLLA.** A pot or jar of various dimensions, plain, round, and with a wide mouth and cover, made commonly of clay, baked, but sometimes of bronze and other metals. They were used for cooking, and also by the ancients to carry fire. Their use is still preserved in the southern countries of Europe.



**ORANGE.** A secondary colour, produced by the mixture of the primaries *Red* and *Yellow*. It is contrasted by *Blue*, and its type may be seen in the garden marigold. Among the pigments employed in painting, cadmium yellow approaches the nearest to pure Orange, but several inferior pigments, mostly prepared from lead and chrome, exhibit fine orange hues, such as orange vermilion, red lead, red orpiment, saffron, and the *Mars* pigments from iron. In symbolism saffron and orange colours were symbols of God's filling the heart and illumining the spirit of the faithful. In divine language saffron colour designated love divine revealed to the human soul, the union of man to God. In consecrated language, the blended hue of red and yellow was the symbol of indissoluble marriage. The wife of the *flamen dialis*, or priest of Jupiter, wore a veil of this hue, and her divorce was prohibited; according to Festus it was for this reason that the betrothed wore the *flammeum* or veil of flame-colour, as a felicitous omen. Virgil gives to Helen a saffron nuptial veil. The *flammeum* was an emblem of the perpetuity of terrestrial marriage, as the

state of those found at Pompeii. Among them was a yellow ochre, purified by washing, which had lost none of its original brightness.

\* See Mrs. MARRIOTT's *Ancient Practice of Oil Painting*; EASTLAKE's *Materials for a History of Oil Painting*.

† See the *Analytical View of the Principal Combinations of the Three Primary Colours*, in HUNTER'S *Art of Painting* restored. London. 1840.

\* This beautiful necklace is the upper one of our cut; the lower one is copied from one discovered in Etruria.

† See Mrs. JAMISON's *Sacred and Legendary Art*.

‡ BRUNNETO CELLINI, who practised this art, has left a minute description of the working in Niello. See his *Life and Writings*. 3 vols. 8vo. Milan. 1806.



**Oriflamme** was of the eternity of celestial nuptials. According to the rule of opposition, saffron and orange designated adultery; the marigold by its hue, is to this day the attribute of betrayed husbands. In heraldic language, it becomes likewise the emblem of dissimulation, and hypocrisy, and the love of falsehood. In antiquity, also, these colours represented adultery avenged; the red signified vengeance, yellow adultery.\*

**ORANGE CHROME.** A sub-chromate of lead, which yields a beautiful orange pigment of a brighter colour than Orange Vermilion, durable when used alone, but inferior in this quality to the vermilions.

**ORANGE VERMILION.** This pigment is obtained in the process of washing the ordinary vermilions. The portion that separates and settles above in the water is ORANGE VERMILION. In colour it resembles red lead, but it is not subject to any of the changes of that pigment, being perfectly durable in oil and water colours. It tinges white very powerfully, yielding pure and warm flesh-tints, and dries well in linseed oil.

**ORB.** A globe surmounted by a cross, an emblem of power and sovereignty, with which kings are solemnly invested at their coronation. It is introduced in representations of our Saviour as a child, and also in images of the Majesty. The cross is placed on the top of the orb to signify that by the cross the world, represented by the ball, is overcome.

**ORGAN.** A portable form of this instrument is an attribute of St. Cecilia.

**ORIELLETS.** Round or oval plates to cover the ears, attached to the steel caps of



the reign of Henry VI. Sometimes they had spikes projecting from their centres.†

**ORIFLAMME.** The ancient royal banner of France, originally the banner of the Abbey of St. Denis, identical with the Grecian Bacchus or Dionysius in sanctifying the soul. Its colour was purple-azure and gold; the two colours producing orange, were separated in the ORIFLAMME, but reunited in its name. This banner was presented by the abbot to the lord

protector of the convent, whenever engaged in the field on its behalf. When the county of Vexin was added to the crown by Philip I., this banner, which he bore in consequence, became in time the great standard of the monarchy. The Oriflamme borne at Agincourt, was according to Sir H. Nicolas an oblong red flag, split into five points.

**ORIGINAL.** Every genuine work of Art is regarded as original when it is the production of the artist to whom it is attributed, and the duplicates he may himself make of the same work, being by the same hand, are equally valued as the original. But reproductions by other hands are, however excellent, only copies, and valued as such.

**ORLE.** A wreath: a roll of cloth, silk, or velvet, of two colours, sometimes jewelled, encircling a helmet, and supporting an heraldic crest.

**ORNAMENT.** All the accessory parts of a work which have the object of adding to its beauty or its cost; such as in architecture, the leaves, grains, and other sculptures taken or adopted in the mouldings, the bucklers, tripods, heads of victims, flowers, roses, palms, consoles, cartouches, &c., which ornament friezes, columns, soffits. Pedestals, pediments, draperies, fringes, garlands, vases, cameos, utensils of elegant and picturesque form, are the usual subjects of ornament in painting.‡

\* See PORTAL'S *Essay on Symbolic Colours*.

† The engraving is copied from a German print of the sixteenth century.

‡ "ORNAMENT, in the true and proper meaning of the word, signifies the embellishment of that which is in itself useful, in an appropriate manner. Yet, by a perversion of the term, it is frequently applied to mere enrichment, which deserves no other name than that of unmeaning detail, dictated by no rule but that of individual fancy and caprice. Every Ornament, to deserve the name, must possess an appropriate meaning, and be introduced with an intelligent purpose, and on reasonable grounds. The symbolical associations of such Ornament must be understood and considered; otherwise things beautiful in themselves will be rendered absurd by their application."—PUGN'S *Glossary of Ecclesiastical Ornament and Costume*.

**ORPHREY (ORPHROI, Fr.)** This term signifies a band or bands of gold and rich embroidery affixed to ecclesiastical vestments. It is derived from the Latin *aurifrisum*, which accurately expresses its meaning and etymology.\*

**ORPIMENT.** The *auripigmentum* (gold pigment) of the ancients, whence its name is derived. It is a sulphuret of arsenic, natural or artificial, which yields pigments of two colours, of a clear brilliant yellow when the sulphur predominates, and orange when the arsenic is in excess. The native pigment has been in use in painting from the earliest of times, but from its incompatibility with the pigments containing lead, it has gone out of use in the higher branches of painting, its place being supplied by CADMIUM YELLOW.

**OUTLINE,** in drawing, is the representation of an imaginary line circumscribing the boundary of the visible superficies of objects without indicating, by shade or light, the elevations and depressions, and without colour. Only one indication of light and shade is used in outlines—the greater lightness or darkness of the lines; and a skilful artist can produce much effect with these scanty means. The study of contour or outline is of the greatest importance to the painter; it is to him what the fundamental bass is to the musician. In recent times great attention has been paid to outline, and many engravings have been published representing only the outlines of celebrated works of Art, or original compositions in outline, by celebrated artists, such as Cornelius. In painting, the outlines may be sharp, as in the ancient German schools, or more soft and less defined, as in the Italian school. Of works engraved in outline the most important are, FLAXMAN'S WORKS, by PIROLI, and by REVEIL; RETZSCH'S OUTLINES; *Illustrations to Washington Irving's Works*, by the American artist DARLEY; THORWALDSEN'S WORKS; *The Museum of Painting and Sculpture* by REVEIL—17 vols.

**OWL.** This bird was an attribute of the goddess Minerva, signifying serious meditation. In Christian Art the OWL is an emblem of darkness and solitude. The fathers regarded it as a symbol of incredulity.

**OX.** The Ox has always been considered by the church as an emblem of the priesthood. In representations of the Nativity of our Lord, an Ox and an ass are always introduced; by the former the Jewish people are typified, and the Gentiles by the latter. The Ox is an attribute of St. Luke, sometimes it replaces the Evangelist and then it is *Nimbed*. The Ox is one of the animals composing the TETRAMORPH.

**PAENULA.** A long cloak without sleeves, worn by the Romans when travelling, instead of the toga; by the women as well as the men.

**PAINTING.** (*Ital.* LA PITTURA; *Fr.* LA PEINTURE; *Ger.* DIE MALEREI.) PAINTING, considered as an Art, is the production, upon a plane surface, of the form and colour of objects by means of a pencil or crayon, and of various coloured bodies (PIGMENTS); it consists of two principal parts—DESIGN, or the art of representing the contour of objects, and COLOUR, which gives to the image not only the colour, but also the form and relief proper to each object. Design without Colour (OUTLINE) suffices to give an idea sufficiently exact of the form and character of objects, as can be seen in cartoons, and the works of Flaxman, Retzsch, and others. Colour alone, without the limits or precision of Outline, can only present a vague and meaningless image of what the mind is habitually pre-occupied with, as men, animals, trees, and other ordinary subjects of pictures. Many painters make their first sketches in colour, without the preliminary design in outline, but the finished work always requires both Design and Colour. The different subjects with which Painting is occupied are Historical, Portrait, Landscape, Genre, Sea-Pieces, Battle-Pieces, Fruit and Flowers, Miniature. The technical processes of Painting are—Fresco; Distemper, with an aqueous medium; Encaustic, with a wax medium. Miniature painting is, for the

\* See PUGN'S *Glossary of Ecclesiastical Ornament and Costume*.—Our cut, copied from a brass of the fourteenth century, displays the Orphrey down the sides of the cope of a priest.



most part, executed with water as a medium; occasionally they are executed in oil. In Glass and Enamel painting, the medium is an essential oil. The other medium is oil, with which the majority of paintings are executed.\*

**PALETTE.** A piece of wood, usually of walnut or mahogany, upon which the painter lays his pigments with which he paints his pictures. To "set the palette," is to lay upon it the pigments in certain order, selecting them according to the key in which the picture is to be painted. In "The Art of Painting Restored," by L. Hunderpfund, an excellent plan of arranging the palette is given, the order being to commence with white, and proceeding through the yellows, reds, and blues, to black, by which every possible tint can be compounded.

**PALETTES or ROUNDELLS.** In armour, are plates covering the points of junction at the bend of the shoulders and elbows.†

**PALLA.** In ancient costume, an oblong rectangular piece of cloth, folded in a peculiar manner,



Fig. 1.



Fig. 2.



worn as a robe of state by the Grecian ladies, and by their goddesses and mythological personages.‡

**PALLIUM, or PALL.** In ecclesiastical costume, a narrow scarf, composed of fine white wool, and embroidered with purple crosses *patée fichée*.§

**PALLIUM.** In ancient costume, an outer garment, worn by the Greeks, corresponding with the Toga of the Romans. It consisted of a rectan-



gular piece of woollen cloth, nearly or entirely square, fastened on the shoulder or neck by a FIBULA, worn over the TUNIC, and sometimes over

\* For the history of Painting, consult KOOLER'S *History of Art*; WORM'S *Epochs of Painting*. The technical processes are to be found in HUNDERPFUND'S *Art of Painting Restored*; Mrs. MURRAY'S *Ancient Practice of Oil Painting*; the same author's *Fresco Painting*, &c.

† We engrave two examples; Fig. 1 is from the effigy of Sir Simon Folbrigg (1618), in Folbrigg Church, Norfolk; Fig. 2, from that of Peter Halle, Esq. (1430), in Herne Church, Kent.

‡ Our engraving is from an antique statue from Herculaneum, showing a female putting on the Palla.

§ The ends of the Pall, as usually worn beneath the Chasuble, are seen in the cut illustrative of that article of ecclesiastical costume.



the naked body, as the sole covering. It was frequently embroidered.\*

**PALM.** 1. The ancients regarded the palm tree, as an emblem of victory, and was frequently employed in Art to indicate the conquest of a country. And a palm-branch was by the Greeks and Romans bestowed on the successful competitors in the *Agones*, as the *Palm of Victory*, hence in works of Art it indicates a victor, or the prize to the object which accompanies it.† 2. An emblem of Christian victory, especially of Martyrdom, inscribed as such by the primitive Christians, over the tombs of those who suffered for the



**PALUDAMENTUM.** In ancient costume, the cloak worn by the common soldiers was called the

**SAGUM**; that worn by the general and principal officers, but larger, finer, and of more brilliant colours, was called the **PALUDAMENTUM**. It was of the same shape as the Greek **CHLAMYD**, and in colour either scarlet, purple, or white, and fastened on the shoulder by a brooch.‡

**PANACHE, or PLUME.** In armour, consisted of three feathers set upright upon the helmet, rarely worn upon the steel head-piece of the knight before the reign of Henry V. (A.D. 1411). It was not until about eighty years afterwards, in the reign of Henry VII., that a rich profusion of feathers were attached to a small pipe, affixed for that purpose to the back of the helmet, where they streamed down the shoulders of the knight, almost to the crupper of his charger, or floated luxuriously in the wind.§

**PANCRAS, St.** In Christian Art, this saint is represented as a youth bearing a book, and a sword, and palm branch, as a symbol of his martyrdom.

**PANEL.** A piece of wood, oak, chestnut, or white poplar, upon which, instead of canvas, a picture is painted. The earliest paintings in oil were generally executed on panels, which were composed of various pieces of wood cemented together with cheese-glue; and this glue or cement caused them to adhere so firmly together, that such panels were considered stronger than those which consisted of one piece of wood only. Strips of linen were usually glued over the joinings of the panel; and in some cases the panel was entirely covered with linen, for which purpose animal glue was used.¶

**PANORAMA.** An English invention, originating with Mr. Robert Barker. It consists of a painting, which occupies the whole horizon of the spectator, and seen to the exclusion of all other objects. The Panorama is composed of two principal parts, a picture, properly so called, and the apparatus in which the picture is arranged. The receptacle of the picture consists of a large hall or rotunda, lighted only by a skylight of umbrella form, which is concealed from the spectator by an inner roof, covering a gallery, from which the picture is viewed. The top and bottom of the picture

are concealed by the framework of the gallery; thus, the spectator, having no object by which to compare with those represented in the picture, these appear of their natural dimensions, and, with the aid of aerial perspective, an almost infinite space and distance can be represented with a degree of illusion quite wonderful. The exhibition established by Mr. Barker, and continued by Mr. Burford, in Leicester-square, is known to all the world. In the night-views exhibited at the Colosseum, in the Regent's Park, the effect is most magical, and the means by which it is produced so ingenious as to baffle comprehension. A variation of the Panorama appeared in the ingenious **DIORAMA**, where the illusions produced by the agency of transmitted and reflected light for a long time delighted and astonished the world. It is to be regretted that such an interesting exhibition should have been lost to the metropolis for want of support.

**PASSE GARDES.** In armour, pieces of plate rising from the pauldrons, to protect the neck of the wearer, to whom they gave an awkward high-shouldered aspect. They were worn in the beginning of the sixteenth century.

**PASTORAL STAFF.** In ecclesiastical costume, the pastoral staff of a bishop or abbot has a crook head, but that of an archbishop is surmounted by a **CROZIER**. The pastoral staff is delivered to a bishop at his investiture, and borne by him in all solemn functions, as an ensign of his jurisdiction. Its form, that of a shepherd's crook, is an apt emblem of the pastoral care; it is carved at top and pointed at bottom. There is no difference in the form of the pastoral staff used by an abbot and that of a bishop; but the abbot is represented carrying the curved part of his staff turned backwards. The distinctions between the staves of bishops, archbishops, patriarchs, and that assigned to the pope is as follows: for a bishop, a crook-shaped pastoral staff; for an archbishop, a cross or crozier; for a patriarch, a double cross; for the staff assigned to the pope, and with which he is represented in ancient monuments, a triple cross. The heads of pastoral staves were often made of ivory, mounted in knobs of silver gilt: there are also examples made of crystal, and mounted in silver gilt.\* In monumental brasses the staff itself is frequently encircled by a scarf or *Vexillum*; the origin of which singular appendage is probably due to the famous cross-banner of the first Christian Emperor, the **LABARUM** of Constantine.

**PATEN.** One of the vessels of the altar, in which especially the altar-bread is offered in the Holy Sacrifice, before Consecration, and in which also the Host is laid, immediately before the



communion of the priest, and by which the Particles are gathered up from the Corporal to be collected into the Chalice. The Paten was formerly engraved, and sometimes enamelled and set with jewels, inside as well as outside.†

**PATERA.** A shallow, circular, saucer-like



Fig. 1.

Fig. 2.

vessel, commonly of red earthenware, ornamented

with a drawn pattern. Others were made of bronze, and of other metals. The Patera was used for holding liquids, and especially employed to contain the wine with which a libation was poured over the head of a victim, or on the altar. Occasionally they had handles affixed.\*

**PATINA, PATELLA.** A basin or bowl of earthenware or metal, sometimes with a lid or



Fig. 1.

Fig. 2.

cover, used for a variety of purposes by the ancients.†

**PATRICK, St.** In Christian Art, the patron saint of Ireland is represented in full episcopal habit, with snakes and other reptiles before him, sometimes touching them with the bottom of his crozier.

**PAUL, St., APOSTLE.** In Christian Art, this saint is represented with a sword, significant of his martyrdom, and with an open book, symbolical of the new law, and an attribute of an apostle. The events of his life most frequently represented in Art, are his Conversion, his Baptism, striking the Sorcerer with Blindness, casting the Viper into the Fire, and his Death by Decapitation. His association in his mission with St. Peter supplies a larger proportion of illustration than is given to himself alone.

**PAUL, St., THE HERMIT.** This saint is represented as an old man, seated at the foot of a palm tree, near him a fountain and a raven, with a loaf of bread. He is clothed with palm-leaves.

**PAULDRONS.** In armour, a defence of plate which covered the shoulders, to which the *Passe Gardes* were attached.

**PAX, or PAXBREDE.** A small plate of gold, or silver, or copper gilt, enamelled, or piece of carved ivory, or wood overlaid with metal, carried round, having been kissed by the Priest, after the *Agnus Dei* of the mass, to communicate the Kiss of Peace. There were various images on these Pax-bredes, sometimes the Crucifixion, sometimes the *Vernacle* or Face of our Lord, sometimes the Virgin Mary with our Lord in her arms, and occasionally the **LAMB**. These images were variously produced by engraving, chasing, enamelling, and painting or carving, according to the materials of the Pax.‡

**PEDUM.** A shepherd's crook for catching sheep and goats by the leg. In Art it typifies pastoral life, and hence is an attribute of Pan, of satyrs, fauns, and shepherds. It is also the attribute of Thalia, as the muse of pastoral poetry. Its form is that of a simple stick curved at one end.§

**PERISCELIS.** An ornament worn by the women of Greece, round the ankle, in the same manner as the bracelet is worn round the wrist.¶

**PETASUS.** A common felt hat worn by horsemen and ephebi; in shape resembling an umbellated flower reversed, having a low crown and broad brim. It was adopted by the Romans from Greece, and worn in both countries as a protection against the sun and weather.‡ Hats of this kind were naturally made in many different shapes, according to individual caprice or fashion; but the most usual form approximated to that now known as the "wide awake," with the exception of being fastened by strings, which either passed under the chin, or round the back part of the head. In the Panathenaic procession, preserved in the British Museum, most of the horsemen wear the *Petassus*, and the Greek artists used it as a conventional sign to indicate that the wearer, with one slung round his neck, was on a journey.\*\*



\* Our engraving is copied from a figure on one of the Hamilton vases.

† Our cut is copied from a Roman gem, representing Victory with a Palm standing on a globe and presenting a laurel wreath.

‡ The engraving is from a full-length statue of Julius Caesar, in the collection of Count Scipio Maffei.

§ See *PLANCHER'S History of British Costume*.

¶ See *MRS. MERRIFIELD'S Ancient Practice of Oil-Painting*; *EASTLAKE'S Materials for a History of Oil-Painting*, p. 415.

\* See *PUGIN'S Glossary of Ecclesiastical Ornament and Costume*; see also cuts under the word *CROZIER*.

† The engraving represents a paten of silver gilt, still preserved in Cliffe Church, Kent. In the centre is an enamelled representation of the crucified Saviour in the arms of the Father, surrounded by a glory. On the edge is inscribed, "Benedicamus patri et filium cum spiritu sancto." It is six inches in diameter, and a work of the latter part of the fourteenth century.

\* Fig. 1 is from a figure sacrificing on Trajan's Column. Fig. 2 from one of Hamilton's vases.

† Fig. 1 is copied from Hamilton's vases. Fig. 2 is one of the ordinary kind known as "Samian Pottery."

‡ We engrave the Pax still preserved at New College, Oxford. It is a work of the fifteenth century.

§ See cut to illustrate *MANDUCATUS*.

¶ See cut of a *Bacchante*, p. 54 of our volume for 1850.

\*\* Hats did not belong, in antiquity, to the ordinary costume of life in cities: they denote rural, equestrian, and sometimes warlike occupations.

See *RICH'S Companion to the Latin Dictionary*; and cuts illustrative of *HATS*, Fig. 2.



## THE ART DECORATIONS OF THE NEW HOUSES OF PARLIAMENT.

THE works at the extremity of Westminster Hall are now concluded, as constituting it the grand vestibule of the Houses of Parliament. On entering the Hall, however, the visitor does not attach importance to the steps, and the traversing gallery at the end with the necessary accessories of the portals; but he is impressed by the amplitude of the area, and the corresponding vastness of the Hall itself, which differs so much in style from the Houses of Parliament, that when the feeling of the latter is carried into it, the architecture of each suffers, and the beautiful tracery of the New Palace is overwhelmed. It would have been no sacrifice to have assimilated these connecting works with the grand simplicity of the edifice; indeed this was demanded in order to preserve inviolate the chastity of the interior, architecturally at least. We cannot believe that on entering the Hall, it was not intended that in these works it should be felt, we stood at the threshold of the palace of the British legislature; but this should have been conveyed in terms as exalted as those whereby the Hall itself impresses us. At the extremity of this area the human figure looks less than at a like distance in an open space, and even the pompous echoes of the place convey to us, through another sense, an idea of great extent. Since there is now in a portion of its decoration an adaptation of the Hall to the Houses of Parliament, the embellishments cannot end here, the reclamation must be complete. The Hall might have remained as it was, but it can now be left in a condition only allusive—the identity must be carried out. Its decorations however must always be its own, statues for instance, only of the size of those in St. Stephen's Hall would be lost there. We know of no interior that supplies an available hint for the embellishment of Westminster Hall. The throne room of the new palace at Munich, with its two rows of gilt statues, is an unaccomplished effort. The statues are too large for the room, we do not there feel we are in the presence of gigantic celebrities, because the dimensions of the room are insufficient for such statues. But such is the altitude of Westminster Hall that nothing but really colossal figures would in anywise tell there. For two rows of statues and intermediate frescoes the Hall is admirably suited, indeed it can never be believed that with such a fine roof the walls were originally intended to be left utterly nude. The light moreover is much better than in any of the portions of the new buildings that have been yet decorated. Of the twelve statues intended for St. Stephen's Hall three are placed, that of Clarendon, by Marshall; of Hampden, by Foley; and Falkland, by Bell. The panels which are intended for frescoes are as yet temporarily covered with figured paper. The light for the statues here will be much more favourable for the sculpture than for the frescoes, because the eye cannot rest on any part of the wall without much embarrassment from cross lights; but with all this inconvenience the light is tenfold better than that of the Poets' Hall, which in this respect is even worse than the Octagon room of the Royal Academy. In the question between architecture and painting in such works as those of the New Palace at Westminster, the sacrifice must be made on the part of the latter, and if the light cannot be suited to the works, these must be adapted to the light. The frescoes in the Poets' Hall are advancing towards completion, two only remaining unfinished. Now that we see these works in their places, we are struck more forcibly than ever with the absence of that integrity of feeling which should distinguish all serial compositions in Art. It is not enough to say that the styles of the poets are various, and admit of variety of styles in Art. One great excellence of a series should be diversity of description by identical means. In the Poets' Hall there are evidences of a greater disparity of power than should exist in such a series; there are at once examples of an originality and finished execution

which have never been surpassed in fresco, and instances of feebleness and embarrassment such as should not characterise public works. There are in other parts of the new buildings compositions which have been many times cut out before the high degree of excellence, by which they are distinguished, was arrived at; and if some passages of these pictures had been considered with alike fastidiousness, they must have been similarly treated. There never appeared in any school of Art, in a short period, executive differences so marked as those which distinguish our own schools; and we think that a powerful contrast of such differences is destructive of that serial harmony, which should exist in any sequence of compositions, although the subject-matter may vary in its spirit. The perishing cartoons at Hampton Court we know to have been the work of many hands, but in them there is yet a sufficient unity of manner, and those in the porch of the Santissima Annunziata, at Florence, are sufficiently alike in feeling. The two grand frescoes, which Kaubach has executed in the Museum at Berlin, are widely different as to subject, but they are serially united in manner. In the Poets' Hall, the subject from Chaucer, painted by Cope, is Griselda's First Trial, that is, the forcible removal of her child by a ruffian. Of all these works we have already spoken as they appeared as cartoons from time to time, but it is again necessary to consider them collectively, and in the places which they are intended permanently to occupy. The unresisting affliction of Griselda offers a powerful contrast to the violent and menacing action of the man. The artist is perhaps in the better sense right in his reading of the subject, although it is extremely difficult to conceive maternal affection so utterly subdued as so passively to suffer the abstraction of a child. The alternation of line taken up by all the figures is pretty, but it were desirable that the effort of composition should not be so apparent. The legs of the man seem to be too heavy, as also do the arms of Griselda. The passage from Milton, painted by Horsley, is that in which Satan is described as surprised by Ithuriel at the ear of Eve while sleeping. In Milton's one idea of Satan he never loses sight of the "first estate;" it is the essence of the Tempter that is evil, he has still the command of beautiful form and fascinating discourse, and in any impersonation of Satan this should not be forgotten. In this composition Satan appears a dark and hideous demon. The two angels are immediately above, but their materialities are unfavourably shown, their extremities are unsightly and disproportioned. In art, the rule *ex pede* will always hold good, we may not attribute to Apollo the broad foot of Hercules. There is we think misconception in every passage of this work. Dryden is illustrated by Tenniel in a composition already well known to the public through a lithograph. St. Cecilia is the subject, who while playing is kneeling, surrounded by an entranced and pointedly descriptive auditory. In the position which has been given to the figure, there is perhaps much devotion, but if she had been standing there might not have been less of this, while a more impressive dignity might have been attained with the communication of greater importance to the impersonation. Delaroche's St. Cecilia is seated and angels are kneeling before her. In casting about for originality it very frequently occurs that nothing but variety is attained. The drawing, agroupment, and expression of this work are throughout admirable, and in the execution and finish there is a taste and novelty which appear to reduce fresco to the facility of water-colour drawing, in the hands of this artist. Pope is celebrated by Armitage, in a passage from his Windsor Forest—a description of the river Thames, the picture is another circular composition of much pure classical feeling. It was like others exhibited in cartoon. The principal figure is of course Father Thames who stands pointing to Windsor Castle which is on his left, while on his right, spars and tall masts supply an allusion to the river below bridge. The pose and action of the figure are dignified and commanding, but it looks small in comparison with those by which it is surrounded; various fluvial im-

personations who signalise the wealth, and contribute to the urn of this dignitary of the first water. The series will be completed with two more works, which are we believe in progress. The difficulty of painting for such an apartment as the Poets' Hall is great in the extreme, but we think that the difficulties of the light might have been met if the frescoes had been painted for the hall and no other place. All detail in breadths of shade and middle tone is lost, the treatment therefore which would have told most effectively would have been by simple but powerful oppositions. It is probable that in other lights favourable for seeing pictures generally, such a method might have looked crude and insufficient, but we think that this had been the only method of painting for a light which sacrifices works executed on ordinary principles; and we venture to predict that all middle and low-toned works will be seen to the utmost disadvantage under these lights which "mortify our eyes in looking upward."

## OBITUARY.

MR. A. N. W. PUGIN.

Two or three months since it was our duty to offer a few remarks upon the state of health, mentally and bodily, into which this distinguished architect had unfortunately fallen. The skill and care of his medical attendants during a period of some weeks were, however, so far successful as to justify the removal of their patient from his temporary residence to his own house on the West Cliff, Ramsgate. For a few days the change seemed to have a beneficial effect, but on the morning of the 14th of September, he was seized with a fit, and expired on the evening of the same day.

Mr. Augustus Northmore Welby Pugin was born in 1811; his father, Augustus Pugin, was a native of France, but driven thence by the great Revolution, he settled in England, where he became well-known as an architect, and still more by his writings on Gothic architecture. Under so well qualified an instructor the son rapidly progressed in his knowledge of the art and mystery of Gothic architecture, and having also a predilection for painting on a grand scale, he employed himself, at occasional opportunities for about two years, in assisting the Messrs. Gieves to produce the stage scenery of architectural subjects for her Majesty's Theatre and Covent Garden. His first works that had more immediate reference to his profession were a series of drawings, executed for Messrs. Morel and Seddon, for the furniture in Windsor Castle; and he was also employed by Messrs. Rundell and Bridge, the late extensive goldsmiths and jewellers, on Ludgate Hill, to design and make working drawings for their plate in the style of the middle ages. In 1833, having lost his father and mother, he removed to Ramsgate, where he commenced the publication of those works by which he first became known to the public: his "Gothic Furniture," and his "Iron Work," appeared successively in the year 1835; and these were followed in the next year by his "Designs for Gold and Silver Work," and "Ancient Timber Houses." Mr. Pugin, as is generally known, was, since 1835, a zealous Roman Catholic, and having been introduced to the Earl of Shrewsbury, a wealthy and influential nobleman of the same persuasion, it was not long before his talents as an architect were called into requisition. A legacy left him about this time by his aunt, Mrs. Welby, enabled him to indulge in a scheme he had long entertained, of erecting a house for himself; he selected the vicinity of Salisbury for the purpose, and the edifice being completed he removed thither, and there followed his profession most assiduously.

It would occupy unnecessarily too much of our space, and, moreover, would be beyond our purpose to enumerate the long list of ecclesiastical edifices, monasteries, and convents, erected from his designs and under his superintendence; they are scattered throughout England and Ireland, testifying to his knowledge of Gothic Art, and his skilful application of what he had learned. By far the larger majority of these buildings were connected with his religious creed; it was only very recently that he was employed by Protestants, simply, we understand, because he had formerly refused to work for them; and not until the Catholics had almost ceased to require his services, would he receive a commission in connexion with



the Established Church of these realms. The fortune he had acquired by his multifarious labours was almost, if not entirely, devoted to the erection of the church, schools, &c., of St. Augustine, at Ramsgate, adjoining his own residence. This building will stand a monument of his zeal for his faith, and of his genius as an architect; for it is here alone, as he was accustomed to remark, he was not fettered by the restrictions of others, nor limited by insufficient funds. In the south transept is the founder's chapel, and in a vault beneath "rest the remains of one whose too brief life has been full of strange events and strong excitement."

Besides his professional occupation, Mr. Pugin was associated with Mr. Hardman, of Birmingham, in the manufacture of Gothic metal-work, as well as in the Mediæval glass-works established in the same town. Most of our readers will remember the room in the Crystal Palace devoted to the exhibition of these and other manufactured works of the middle-age style. Among his published works, not already alluded to, we must not omit to mention one on "The True Principles of Pointed or Christian Architecture;" another entitled "An Apology for the Revival of Christian Architecture;" one on "Screens," and another, and by no means the least important of all, his "Glossary of Ecclesiastical Ornament."

Although little more than forty years of age when he died, Mr. Pugin had been married three times; he has left behind him eight children, one a married daughter twenty-two years old, so that her father must have been a mere youth when he first entered upon the duties of domestic life. We knew little of him personally, but we believe him to have possessed a kind and charitably disposed disposition which manifested itself in acts of which the world knew little. Many of his professional brethren held him in no good will for the unsparring criticisms he launched forth against their "absurdities and anomalies." The *Builder*, to whose columns we are indebted for some of the facts contained in this brief notice of a highly gifted man, repudiates the idea of the architect of the New Palace of Westminster being largely indebted to Mr. Pugin for his assistance in designing and carrying out that work, as some have affirmed; when the fact is, according to the writer's statement, that the latter only aided in superintending the correct execution of the details of decoration from the architect's designs. "Whatever may be the beauties or the demerits of the wonderful pile of buildings at Westminster, they belong wholly and solely to Sir Charles Barry. Mr. Pugin and he were to the last warm friends, and Sir Charles held a light at his colleague's grave." A pension of 100*l.* was most considerately settled by the Queen on Mr. Pugin's widow, a very short time after his decease.

#### MR. WILLIAM FINDEN.

Our modern school of engraving has lost one of its oldest members, and most able exponents, by the death of Mr. William Finden, which took place after a few hours illness only, on the 20th of September. A succession of fits, similar to those which terminated the life of the illustrious Wellington, was, we understand, the immediate cause of his decease.

The master to whom Mr. Finden was chiefly indebted for his knowledge of the art of engraving, was Mr. James Mitton, an engraver of book-plates, heraldry, &c., at a time when steel and copper served the purposes to which wood is now so generally applied: and perhaps nothing tends to mark more effectually the revolution which illustrated literature has undergone during the last quarter of a century than a comparison of what is now published with what used to be in years gone by. Wood engravers have risen up, "an exceeding great army," and driven the "workers on metal" from the field of the book trade. By a class of works that may be properly designated book-plates, was the name of William Finden most popularly known; in conjunction with his younger brother Edward, who survives him, he brought out a very elegant series of plates to illustrate the works of Byron; another series illustrating the scenery of the Bible; and others yet, "Female Portraits of the Court of Queen Victoria," "Beauties of the Poets," &c. It must not be supposed that the multitude of prints in these respective publications were the works of the Messrs. Finden; it may be doubted whether any of them received more than a few finishing touches from their hands, for the studio of these artists was filled with a number of young men, many of whom have since been employed on the engravings which have appeared in the *Art-Journal*. Yet great credit is due to Mr. Finden and his brother for the taste and spirit with which their undertakings were con-

ducted. Some of the publications we have just enumerated were produced at the sole risk of the Messrs. Finden, and realised a considerable profit, especially the "Byron Illustrations;" the property so acquired was expended and lost on a larger and more costly work than either of these, "The Gallery of British Art." The project was in itself a good one, and was carried out in a spirit worthy of the undertaking, but print-publishers are averse to any but themselves playing the game of hazard with their own legitimate cards, as they suppose prints to be; and so Mr. Finden and his brother, not having with them the hearty co-operation of the "trade," found their talents and their energies wasted upon an unprofitable speculation. The "Gallery" is a truly beautiful work, but it proved the death-blow to the fortunes of the projectors. One of the most important engravings as to size, bearing the name of W. Finden, and which we regard as the labour of his own hands, is the full-length portrait of George IV., from the picture painted by Lawrence for the Marchioness of Conyngham, in which the king is represented sitting on a sofa: the print is engraved in a very masterly style, vigorous, yet delicate where necessary; but the composition always appeared in our eyes of a formal, cold, and court-like character, which no skill of the engraver could warm into sensibility: nevertheless the print when it first appeared, and for some time after, was greatly in demand. His other chief works are, "The Highlander's Return," and "The Village Festival," after Wilkie; "The Naughty Boy," after Sir Edwin Landseer, published about four years since in the "Art-Union Journal," as our publication was then called; and "The Crucifixion," after Hilton, undertaken for the Art-Union Society of London; the proofs of this plate were allotted at the last general meeting of the subscribers; no ordinary prints will, we believe, be issued. Of the foregoing subjects preference must ever be given to the Wilkie "Festival," for its faithful and artistic rendering of the original. Mr. W. Finden was in the sixty-fifth year of his age, at the period of his decease: he was a man of quiet, gentlemanly demeanour, in every way an ornament to his profession.

#### MR. JAMES FILLANS.

Died, at Glasgow, on the 27th of September, Mr. James Fillans, a sculptor of considerable reputation both in Scotland and in London. Mr. Fillans was a native of Wilsontown, in Lanarkshire, where he was born in 1808; he served an apprenticeship to a stone-mason at Paisley, and among the sculptured works he then executed were the ornamental capitals of the columns of the Royal Exchange, in Glasgow. After quitting the service of his master, he devoted some little time to the modelling of small groups for a person in Paisley; they were much admired and brought the young sculptor rather prominently before the public. His earliest efforts at original busts were those of William Motherwell, the Scotch poet, and sheriff Campbell, of Paisley; in these he was so far successful, as to secure to the artist the patronage of several influential gentlemen in the West of Scotland, from whom he received commissions, chiefly for busts. In 1835 Mr. Fillans visited Paris, where, among other studies, he copied some of the pictures in the Louvre, and, as we have heard, very cleverly. On his return to England he settled himself in London, where he became acquainted with Allan Cunningham, whose bust he modelled. For the first exhibition of the Royal Academy in Trafalgar Square, Mr. Fillans sent seven busts, the whole of which were placed, and what tended greatly to influence his future career, they attracted the notice of Chantrey by their excellence. Chantrey about this time had been offered a commission to sculpture a bust of the late Archibald Oswald, Esq., as a testimonial from his tenantry in Ayrshire; but Sir Francis was too full of work to undertake any additional task, and he recommended Mr. Fillans, who went over to Vienna, where Mr. Oswald was then staying, and executed the bust; from Vienna the sculptor passed on into Italy and remained there a short period. The finest example of portrait sculpture from his hands, is generally considered to be the head of Professor Wilson; and his largest work, which scarcely is less deserving of praise, is his colossal statue of Sir James Shaw, erected in the town of Kilmarnock. The most prominent of his fancy or ideal sculptures are "The Birth of Burns," an alto-relievo; a life-sized group, "Blind Girls reading the Scriptures;" another life-sized group, in marble, "Madonna and Child," and a life-sized single figure of "Rachel weeping for her Children." His practice, however, was chiefly confined to busts, commissions for

which, amounting to a considerable number, he held at the time of his death. There is also little doubt but, had he turned his attention to the art of painting, he would have attained celebrity; as it was, he painted several pictures for which he had received commissions. Mr. Fillans was justly held in high estimation among his countrymen for his talents as a sculptor, his varied general attainments, and his unassuming deportment: a few years back they testified their sense of his worth by entertaining him at a public dinner at Paisley. An attack of rheumatic fever terminated a life full of promise for the future, and at an age (forty-four) when a long continuance of well-spent years might reasonably have been expected. He has left a widow and eight children, to whom, unhappily, he has bequeathed only his reputation.

#### ART IN THE PROVINCES.

**MONTROSE.**—Mr. H. Ritchie's statue of the late Sir R. Peel, was inaugurated here in the month of August. It stands opposite the house in High-street, once the property of the Marquis of Montrose, renowned in Scottish History.

**CORNWALL.**—Hitherto it has been usual at the annual meetings of the Royal Cornwall Polytechnic Society, to award prizes for oil and water-colour paintings exhibited by professional artists. Thus encouragement has been given to many young aspirants for fame, and from this far western exhibition they have advanced to the exhibition of the Royal Academy. Among others the names of Pentreath, Williams, and Opie will be familiar, as appearing year after year in the catalogue of the metropolitan exhibitions. At the annual exhibition of the Royal Cornwall Polytechnic Society of this year, which commenced on the 28th of September, the council determined on establishing an Art-Union, hoping by this to encourage still farther native talent, and to cultivate a more refined taste. The principle adopted is precisely that of the Art-Union of London, and under the presidency of Sir Charles Lemon, and a committee formed of the Cornish gentry, there can be but little doubt of a most successful result.

**BIRMINGHAM.**—The annual exhibition of the Birmingham Academy of Arts opened in the month of September. Unlike our metropolitan displays, the society allows of the introduction of pictures that have been elsewhere exhibited, and also of those which have already passed into the hands of the private collector, both by living and deceased artists. Thus we find in the catalogue this season, Turner's "Shipping the Rudder," Etty's "Hebrew Captives," and "The Forest Family," from the gallery of Mr. Gillott; Turner's "Houses of Parliament on Fire," from that of Mr. Birch; Sir Charles Eastlake's "Greek Captives," well known by the engraving from it; Mulready's "Choosing the Wedding Gown." Among the other attractive works, most of which have made their appearance in London in this year or prior to it, are E. M. Ward's "Charlotte Corday going to Execution," which has gained the prize of 60 guineas, offered by the Association for the best historical picture in oils; Leslie's "Sir John Falstaff;" A. E. Chalon's "Autumn;" H. W. Pickersgill's "Monk at his Devotions;" Patten's "Love defending Beauty from the Assaults of Time;" Hart's "The Three Inventors of Printing," and "Hop-picking at Burnswood, Kent;" Millais's "Ophelia;" Armistage's "Hagar." Other pictures, not so familiar to us, but of which the local critics speak more or less favourably, are "The Dead Knight," by R. Dodd, whose unhappy history is not unknown to many of our readers; "The Last Fight of the Bards," by Norbury; "The Christmas Parcel," by W. H. Knight; "The First Sitting," by Sayers; "A Maiden's Reverie," E. Lauder; and "Mariana—a Boy singing to her," by the same artist; "The Ford," and "The Heath," two clever landscapes, by J. J. Hill; "Feeding Time," J. Sant; "Glen-dalough, County of Wicklow," by Rothwell, an unusual subject for this artist, if he be the same whom we have hitherto known only as a portrait-painter; "The Cottage Door," and "The Mountain Stream," by W. Underhill, a young artist, of whom we prophesied much two or three years since, and who seems to be rapidly fulfilling our expectations; "A Welch Wedding," "Mendicants," and "A Rustic Piper," by F. Underhill; "The Pride of the Morning," "Queen Bertha instructing her Children in Christianity," "Wild Flowers," and "Little Nora," by—Parris, have a strong leaning towards the Pre-Raphaelite school; "The Beau," by J. D. Winfield; "Andromeda," W. Gale; "Annie Laurie," by J. Z. Bell; "Evening," E. Osborn; &c. &c.



## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

THE annual general meeting of the subscribers to this excellent institution was held at the charitable Society's Rooms in Sackville Street, on Friday the 20th August. J. H. Mann, Esq., Vice-President in the chair, when the following report from the council was read:—

"The council in presenting this report, beg to congratulate the annual meeting on the success of the late anniversary; the subscriptions amounting to 642l. 8s., including 50l. from his Royal Highness Prince Albert. Presided over by that distinguished nobleman, the Earl of Carlisle, attended by our President, and supported by the exertions of the Stewards the anniversary deserved its title of festival; while enabling the council to alleviate the misfortunes of many applicants with a more liberal hand, it yields to those who were fortunate enough to be present, cheerful recollections of a day marked by no common eloquence, wit and urbanity.

"That since the report to the last annual general meeting, 100l. stock, 3 per cent consols, have been purchased at a cost of 96l. 15s., in accordance with the laws.

"The following are the receipts for the year from June 30, 1851, to June 30, 1852:—

In Life Subscriptions and Donations.	£678 13 0
Annual Subscriptions . . . . .	71 19 0
Dividends on Funded Stock . . . . .	427 16 8
on Jernegan Bequest . . . . .	12 2 6
	£1190 10 0

"The funded property now consists—

In the 3½ per cent Annuities . . . . .	£11,680 13 5
3 per cent Consols . . . . .	1,727 0 9
3 per cent reduced, the Jernegan Bequest . . . . .	404 6 8
	£13,792 0 10

"Relief has been distributed during the year since the last report to 52 cases, at the half yearly distributions of the funds of the institution, by sums amounting to 501l.; to nine urgent cases 230l.; and to one case on the Jernegan Bequest fund 12l., making together 743l. The council have selected the following cases as particularly deserving of especial notice:—That of a painter of portraits and dead game, confined to his bed by paralysis, a 2nd donation 15l.; a landscape and historical painter in his 74th year, a 4th donation 15l.; an eminent portrait painter with total loss of the use of his limbs by paralysis and his mind affected, a 7th donation 20l.; since dead, and his widow relieved by a donation of 20l.; the widow of an architect, 15l.; a portrait painter in water-colours and chalks with a wife and three young children 20l.; a miniature and landscape painter nearly 72 years of age in great distress 25l.; an artist in portraiture in chalks and lithography, with nine children and his wife lying dead 40l.; a portrait painter and sculptor in his 75th year 20l.; an architect suffering from extreme bad health, with a wife and five young children, a 4th donation 12l., from the Jernegan Bequest fund; a lithographic artist suffering from disease of the lungs, 30l.; the widow of an historical painter and medalist with eight children, 30l.; an aquatint engraver 30l.; an eminent landscape and portrait painter in his 77th year, reduced to extreme want, having lost every thing by an execution, 50l.

"The council are happy in announcing that the prospects for the next anniversary are flattering. The Earl Granville has kindly promised to preside; it is certainly most gratifying to observe, that the welfare of this institution finds promoters among our greatest encouragers of Art, and, especially, that the families whose mansions contain the noble collections, of which the country is justly proud, frequently afford to the institution presidents for its anniversaries. The council feel assured that a full and influential list of stewards will support the chair, when occupied by Lord Granville, and offer him that welcome which all lovers of the Fine Arts would wish to see given to one of a family so conspicuous for having enriched and delighted England with their splendid pictorial acquisitions."

Sir Charles Lock Eastlake, P.R.A., was re-elected President, and the following gentlemen were elected members of the council in lieu of the eight directors, who go out by rotation, viz., Sir Charles Barry, R.A.; Thomas S. Cafe, Esq.; Henry Wyndham Phillips, Esq.; E. W. Cooke, Esq.; A.R.A.; M. Digby Wyatt, Esq.; F. S. Cary, Esq.; Thomas M'Lean, Esq.; and Frank Dillon, Esq.

## CHEMICAL GLEANINGS.

*The Decolorising or Bleaching Effect of Charcoal.*—Although so many of the Arts and manufactures are indebted to charcoal as a decolorising agent, the theory of its action is still involved in the greatest mystery. On this subject M. E. Filhol has recently been pursuing some curious investigations which lead him to consider with MM. Bussy and Payen that the decolorising effect of charcoal is purely physical. According to MM. Bussy and Payen many bodies—such as alumina, sulphuret of lead prepared by the moist process, and hydrate of lead—have all of them the property of decolorising liquids. M. Filhol, however, as well as the other chemists mentioned, considers the action which these oxides exercise on colouring matters in the preparation of lacs to be chemical; differing from that of charcoal. Berzelius nevertheless believed the decolorisation produced by charcoal and by metallic oxides to be all alike in kind. M. Filhol thinks he can satisfactorily demonstrate:—1, That charcoal is very far from being the only substance which has the property of decolorising liquids—sulphur, arsenic, and iron under certain conditions possessing this quality. 2, That the number of bodies endowed with this decolorising power is much greater than has hitherto been assumed; and that the property in question depends much more on the state of mechanical division than on chemical quality. 3, That a substance having great decolorising power for one liquid, may be devoid of this power for another liquid of a different kind. Thus bone-phosphate of lime obtained artificially scarcely decolorises sulphindigotate of soda, whilst it acts powerfully on tincture of litmus,—more powerfully even than animal charcoal itself. 4. That the decoloration is in the greater number of instances a purely physical quality; thus one and the same kind of colouring matter may be absorbed by metal-oids, metals, acids, bases, salts, and organic substances; moreover it is easy by employing convenient solvents to get back out of the decolorising substances, the absorbed colouring matter.

*Discovery of Platinum, Iridium, and Osmium, in California.*—Many persons best qualified to offer an opinion have long ventured the hypothesis that platinum, iridium, osmium, and their associated metals in all probability existed combined or rather associated with gold in Australia and California—an hypothesis which, as far as concerns the latter, has recently been verified by Dr. F. A. Genth, who in the proceedings of the Philadelphia Academy of Natural Sciences, vi. 113, has made known the fact that grains of platinum have been observed amongst specimens of gold from the "American fork," California, thirty miles distant from the city of Sacramento, and that iridosmine has been found in the same locality occurring in lead-coloured scales. A collection of white grains from California yielded, after the platinum was separated, six-sided scales of a colour between lead and tin white: these crystals Dr. Genth imagines to have been the combination of iridium with osmium, known as *sissarakite*, and composed of four equivalents of osmium united with one of iridium. The crystals in question when heated on platinum foil assumed iridescent colours; a quality also possessed by the Uralian ore of iridium,—and osmium, known to be *sissarakite*; hence this quality of iridescence under heat is suggested by Dr. Genth as distinctive of *sissarakite* from other ores of iridium and osmium. Large deposits also of molybdate of iron have recently been found near the city of Nevada, California, thus verifying the suppositions of mineralogists, that the mineral treasures of that imperfectly explored region would not be found to consist alone of gold.

*Extensive Discovery of Plumbago in America.*—A vein or rather bed of plumbago has been explored near St. John's, New Brunswick, near the new suspension bridge over St. John's

river. In quantity it may be pronounced inexhaustible, and is the largest known deposition of plumbago in the world. Regarded as a mass, this deposition of graphite is not of very good quality, but small portions exist quite pure, and admirably adapted for the manufacture of pencils, to which branch of industry it has already been applied.

*A Miracle of the Middle Ages Explained.*—The illustrious microscopist Ehrenberg some time since published an elaborate treatise on the generation of a certain fungus named by him the *Monas prodigiosa*, which being of a blood-red colour, and covering in a short time as it frequently did articles of food, gave rise to the opinion of witchcraft, and led to judicial inquiry, torture, and often capital punishment. The phenomenon has been chiefly noticed as regards bread, pastry, consecrated wafers, &c., but occasionally other substances. A remarkable phenomena of this kind recently came under the notice of M. Montagne, who has made it the subject of a communication to the Paris Academy of Sciences. "I had already some knowledge of the phenomenon," remarks M. Montagne, "from two memoirs which have treated of it specially, but had never witnessed it previously. Moreover the phenomenon is so rare, that I am not aware of its ever having been mentioned in this country. I am speaking of the development of a parasite, either animal or vegetable, which under certain circumstances attacks alimentary substances, especially pastry, communicating to them a bright red colour resembling arterial blood. On the 14th of July last I was at the Chateau du Porquet, near Rouen, with M. Aug. Le Prevost: every body knows that for about ten days at that time, the temperature had been exceedingly high. The servants, much astonished at what they saw, brought us half a fowl, roasted the previous evening, which was literally covered with a gelatinous layer of a very intense carmine red, and only of a bright rose colour where the layer was thinner. A cut melon also presented some traces of it. Some cooked cauliflowers which had been thrown away and which I did not see, also, according to the people of the house, presented the same appearance. Lastly, three days afterwards the leg of a fowl was also attacked by the same production." M. Montagne having examined this curious parasite by the microscope readily determined its identity with the production already described by M. Ehrenberg, but has hitherto been unable to determine whether it be an animalcule (*Monas prodigiosa*) as M. Ehrenberg thinks, or a fungus (*Zoogalactina imetrophia*), as is the opinion of M. Sette:—but thus much is certain, that the individuals composing it are so exceedingly small that their diameter is not more than  $\frac{1}{1000}$ th of a millimetre, requiring a magnifying power of at least 800 diameters to examine them satisfactorily. M. P. Col, a chemist of Padua, has turned this parasite to account in the dyeing of silk.

*M. Boussingault's Method of Extracting Oxygen from Atmospheric Air.*—Seeing that four-fifths of our atmosphere are composed of nitrogen, although the active qualities of the atmosphere reside in the remaining one-fifth of oxygen, it is not a little surprising that no means have been devised for extracting the oxygen and using it in a pure form, rather than bringing into requisition the cumbrous volume of an equivalent amount of atmospheric air. Several substances having the power of absorbing oxygen under particular circumstances, and evolving it under others, are known to chemists. Mercury is pre-eminent as to celebrity in this respect, on account of its having been the original substance employed by Lavoisier in his celebrated experiment, whereby the foundation hypothesis of the theory of phlogiston was annihilated; and which experiment consisted, as most of our readers are aware, in firstly heating mercury at a certain temperature, whereby oxygen gas was absorbed and weight acquired, proving an acquisition of something (oxygen), not a loss, as the advocates of phlogiston assumed; secondly, in the application of a still more powerful heat, by which oxygen in the state of gas became eliminated.



Were it possible to apply this principle of oxygen-extraction on the large scale, it is evident some other material than mercury must be sought, and baryta has been determined as the most eligible by M. Boussingault. This earth has the property of absorbing oxygen at a degree of temperature coincident with the tint of cherry redness, but of giving it out on raising the temperature still higher. The apparatus, devised by M. Boussingault, for giving practical effect to this double property of baryta may be simply described as an earthenware tube, supplied with two stop-cock communications at one extremity, and a single one at the other. Of these communications, one is intended to afford admission to a current of atmospheric air, the second to enable aspiration to be effected, and the third for the purpose of affording passage (the other two being closed) of the liberated oxygen to a gasometer. Certain practical difficulties at first presented themselves to M. Boussingault in carrying his beautiful notion into effect; but, by modifying the arrangement slightly, he at length completely succeeded; and we shall probably soon hear that oxygen gas, instead of atmospheric air, is used for various purposes in the arts, to which, on account of the difficulty of preparing it in sufficient quantities, this gas could not formerly be applied. M. Boussingault has calculated that from 5000 to 6000 gallons of this gas can be prepared by his apparatus in the course of four-and-twenty hours, from eight or nine cwt. of baryta.

*Strontia in the Well-Waters of Bristol.*—Messrs. William and Thornton John Herapath have lately demonstrated the existence of strontia in the well-waters of Bristol; their attention having been first directed to the subject in consequence of the discovery of a small quantity of sulphate of strontia in the crust which had formed in the interior of a pipe connected with the Royal Infirmary. This discovery led to an investigation of the Bristol well-waters in general, and with the result of demonstrating that sulphate of strontia, to a varying extent, occurs in the well-waters from most parts of the city, especially those from the neighbourhood of Cotham, Kingsdown, and West Clifton, as well as on the opposite side of the city at Pyle Hill; but the waters containing the largest amount of strontia are obtained from Cotham, on the edge of the lias, and at its junction with the red sandstone.

#### HAMILTON PALACE, LANARKSHIRE.

THE late Duke of Hamilton was one of the most distinguished patrons of Art of his day; having lived much upon the Continent, especially in Italy, a taste for Art was formed which led him to resolve upon rivaling the princely palaces of the Italian nobles, both in respect of their architectural splendour and the treasures of Art which they contain. The duke in a great measure succeeded in the completion of a palace which in extent and magnificence ranks in the first class, and which has for many years involved a large outlay, affording employment to a numerous body of native artists and artisans. The architectural works at Hamilton were directed for a period of years by Mr. Hamilton, an architect of Glasgow, a gentleman of much talent and originality. Since his death Mr. Boyce, an architect of some local reputation, has been employed, and has, we believe, directed the erection of the mausoleum in which the duke now rests, and which is unquestionably one of the most magnificent of modern architectural works of this character.

The palace is chiefly remarkable for the architectural splendour of its interior: externally it is somewhat heavy, nor does the Corinthian portico, although of proportions deserving of praise, add much to the general effect or relieve a certain monotony of outline that distinguishes the entire building. Within it, however, there is a hall with a black marble staircase, and a loggia leading to state apartments, which form a superb series of architectural effects. The staircase, especially, with its wide steps and balustrades of the finest black marble brilliantly polished, its gigantic Atlantes of bronze supporting the landing, may be pronounced unrivalled in magnificence.

The palace contains a gallery, a gorgeous apart-

ment called the Tribune, and a suite of public apartments quite equal in splendour to the finest palaces in Italy, with the exception of the ceilings which cannot boast of frescoes, but depend for effect upon the work of the mere decorator. Our nobles have not yet learned to employ artists to paint their palaces; not even the late Duke of Hamilton, in many respects an enlightened encourager of the Fine Arts, understood a principle to which the schools of Art in Italy, Germany, and France, still owe so much of their character, elevation, and encouragement. As at Windsor so at Hamilton we have enough and to spare of the upholsterer and house painter, but little of the artist lending his aid to complete the architect's work.

We have only left ourselves space to mention a few of the treasures of Art which Hamilton contains: amongst the most remarkable are a "Circumcision," by Luca Signorelli, one of the finest works of that extraordinary genius; an altar-piece by Girolamo de Libri, a picture of the highest order of merit; a "Deposition," by N. Poussin, one of his noblest works; "The Laughing Boy," by Leonardo da Vinci; a small and admirable specimen of that rare artist Antonio di Messina; and many other equally important examples of the principal artists of Italy, Spain, Flanders, and France. The majority of these were purchased by the late duke. He inherited a few pictures, amongst which were the well-known "Daniel in the Lions' Den," by Rubens; and some admirable portraits of his ancestors by Vandyke. In sculpture, Hamilton Palace contains a fine antique duplicate of the Venus of the Capitol, and bronze casts of the Laocoon, Apollo Belvidere, the Combatant, &c., all cast from moulds made from the originals. His grace was also a purchaser of illuminated MSS., of which there are exquisite specimens in the palace; one is unique, being a MS. of Dante, illuminated by an early Italian artist. Besides these treasures, the duke was so fortunate as to procure precious specimens of gold and silver work of jewellery by the greatest artists, rare marbles, fine *pietra dura*, and rich examples of the Art-manufactures of every country in which Art has flourished; in a word, Hamilton Palace is a museum filled with many of the finest works of Art in the world. The late duke showed the whole of these treasures to Dr. Waagen of Berlin, who was presented to his grace by Mr. C. H. Wilson, and from his pen we anticipate an account of Hamilton and its works of Art.

The newspapers have given full details of the obsequies of the late duke, and of his burial in the unequalled mausoleum, in a sarcophagus of basalt, imported from Egypt, and presented to the late duke by Mr. W. R. Hamilton. We trust that we may express a hope that like his compeers in England, the present Duke of Hamilton will make his collection accessible to the public in a liberal manner.

#### ART IN CONTINENTAL STATES.

PARIS.—There is still a great dearth of artistic news here; the artists, with the exception of those who are engaged in decorating the great national edifices, Hôtel de Ville, churches, Tuileries, &c., are in the country; no doubt the bad weather and the severe equinoctial gales will soon bring them back to Paris. The few that remain have expressed great pleasure at the announcement of the Dublin Exhibition next year, and we have no doubt a fair sample will be seen there of the modern French school of painting: some of the first-rate artists will not show, indeed this is not to be expected, as they never exhibit even in Paris. Our correspondent has been named agent to the Exhibition, and we are tolerably certain that, by his extensive knowledge of French Art and French artists, a good collection will be formed; it will be instructive to compare it with that sent from England. The French painters are also contributing largely to the New York Exhibition.—The plaster modellers of the Musée National are busy moulding the large Egyptian Sphinx, as well as several fine Greek, Roman, and French statues destined for the Crystal Palace at Sydenham.—The usual annual importation of paintings, drawings, and sculpture from Rome has been exhibited, amongst which we remarked two fine landscapes of great merit, the rest much below mediocrity. The prizes for painting, sculpture, and engraving have also been adjudged; in painting, the subject was "The Raising of Jairus's Daughter;" the competition was very feeble, no first prize having been awarded. The subject for sculpture was "Philoctetes in the Isle of Lemnos,"

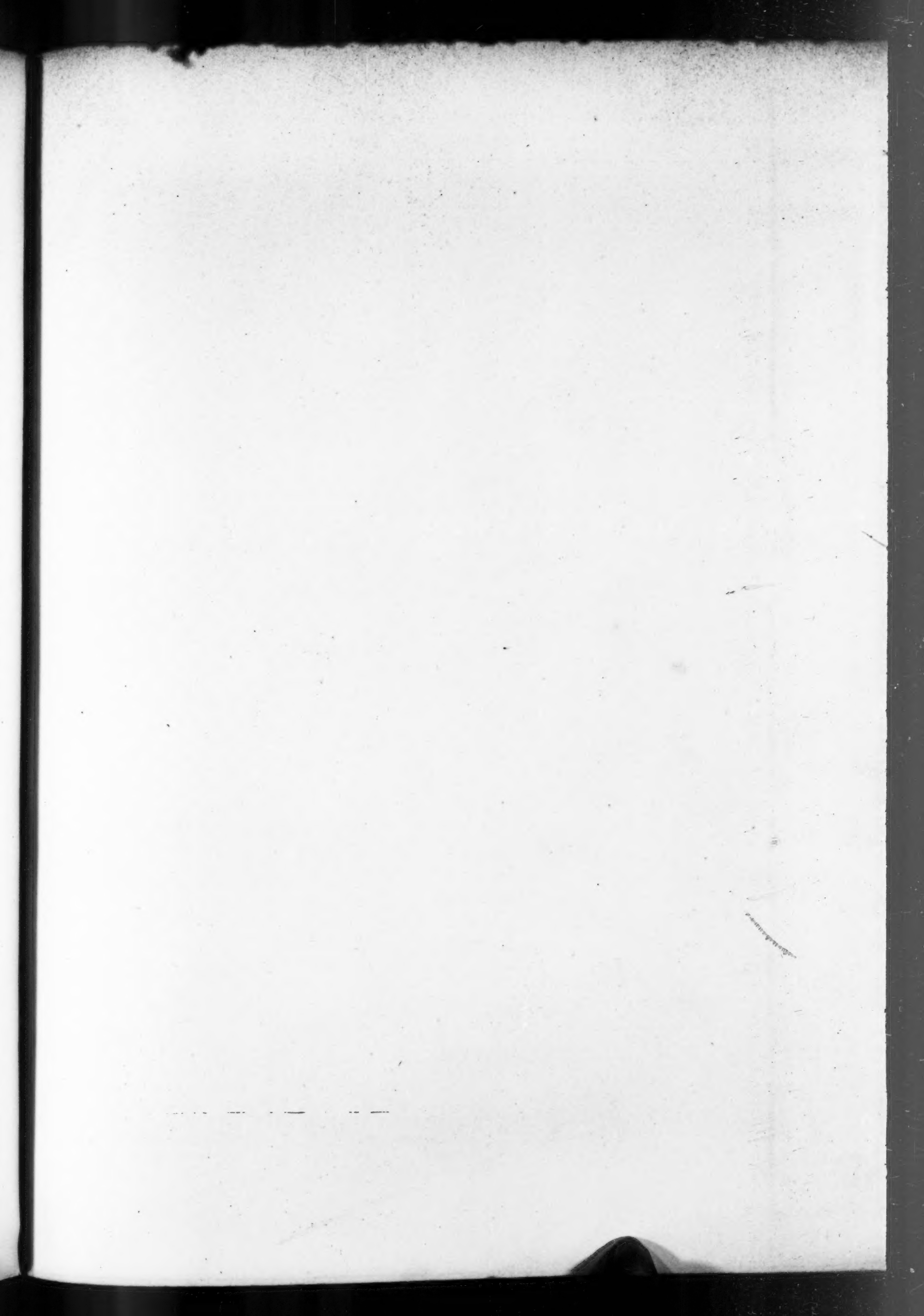
the first prize was given to M. E. Lepère; but there was little among the whole of the works submitted above "respectability." The architecture was as usual of a very superior order. The subject for the architectural prize was a gymnasium, comprising a stadium, a hippodrome, basins for maritime exhibitions and for swimming, porticos for gymnastics, horsemanship, and every other apartment necessary for the same, ornamented with fountains, gardens, porticos, &c. The drawings sent in were very excellent; the first prize was given to M. Paul René Léon Ginain, pupil of M. Lebas.—The "Révue des Beaux Arts," has devoted an elaborate article to the Irish Exhibition.—A long and tedious operation is just concluded at the direction of Fine Arts, by which all the paintings, sculpture, &c., now lying in the warehouses of the Louvre have received a destination, and are to be distributed amongst the public edifices of the provinces, churches, prefectures, guildhalls, schools, &c.

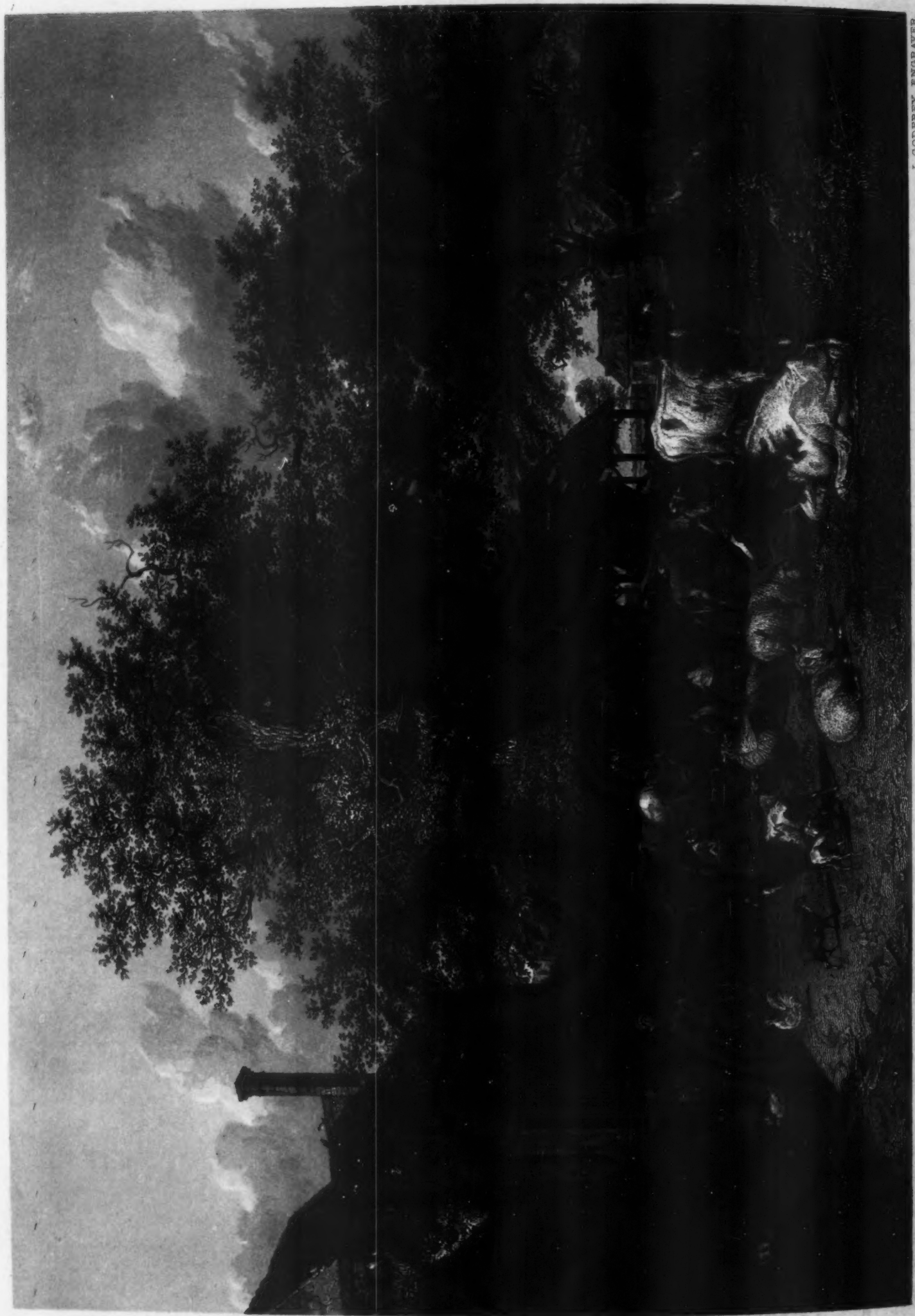
The following list of monuments erected to great men in France since 1845, may prove interesting; some have been executed by the order of government, others by individual subscriptions. Abbeville, statue of Le Sueur; Aix, bust of Cuvier; Les Andelys, statue of N. Poussin; Amiens, statue of Du Cange; Auxerre, statue in bronze of Fourier; Bar-le-Duc, statue of Dr. Champion; Bourges, statue of Cujas; Besançon, busts of C. Nodier and of Prudhon; Bourbon Lancy, statue of D'Aligre; Havre, statues of Bernardin de St. Pierre and Casimir Delavigne; Langres, statue of Diderot; Lyons, statues of Jacquart, Cleberger, and Napoleon; Mende, statue of Chapal; Miramont, statue of M. de Martignac; Montbard, statue of Buffon; Montdidier, statue of Parmentier; Pau, statue of Henry IV.; Pithiviers, bust of Poisson; Périgueux, statue of Montaigne; Rouen, statue of Boileau; Strasbourg, statue of Gutenberg; Tours, statue of René Descartes; Versailles, statue of L'Abbé de l'Épée; Falaise, statue of William the Conqueror; Paris, statue of Baron Larrey and Napoleon; Bar Sur Aube, statue of Marshal Oudinot; Beauvais, statue of Jean Hachette; as well as several others in public gardens, &c.

A quantity of sculptures and antique marbles, discovered in Africa by French savans, have been purchased by the direction of the Louvre, sorted and placed in their respective localities.—A colossal head, three feet high, has been discovered at Carthage: it represents Juno, the protecting goddess of that town.—It is said the arcades of the Rue de Rivoli will be continued as far as the Colonnade du Louvre.—A Gallo-Roman burial-ground has been discovered at Fécamp, which proves the existence of this town at the time of the Roman domination. This burial-place has been explored by the Abbé Cochet; it was situated at the place called in the country "Quene du Renard," on the route from Havre to Dieppe, which was made on the ancient one called *Vicus Archensis* in mediæval maps. In a space of ninety feet by thirty-six in breadth, have been found ninety-seven graves, containing 267 vases of earth and of glass. These sepulchres were divided into quarters by means of walls chiefly of silex: most of them contained only one urn, but the rich ones five, six, and eight vases. Cups, tazzi, plates, glass of various forms have been found, some in that material called "Samos earth;" on several, names can be deciphered, viz.: Macrinus; O. Severi, Vero (N) Issa; Orbini, Burdivi. The most interesting is a small pot, reddish in colour, covered with black varnish, in the Etruscan style, and ornamented. The two most curious pieces are of glass manufacture; a cup of coloured glass, light blue, resembling a modern finger-glass; and a large hexagonal urn, of extraordinary thickness, about fifteen inches high by seven wide; this last is looked upon as the finest antique glass urn ever discovered in Normandy. Amongst the metal articles, a bronze Roman fibula, found in an urn with a looking-glass, round, and as well polished and as brilliant as if newly made. The metal seems to contain a considerable quantity of silver. The last discovery was the skeleton of a child six years old, buried sitting; at the side of its head was a plate, a pitcher, and a small pot, no doubt they once contained provisions for its final journey.

ANTWERP.—M. Darlet, to whom the cathedral is indebted for its magnificent stalls, is executing an extensive work of wood-carving for a Salle à Manger in the mansion of M. de Prêt in the Place de Meir. The entire apartment will be in carved oak, richly adorned with panelling of suitable emblems, the cornice filled with exquisite scrolls and groups of fruit in high relief. The chairs are of the same material, and correspond in style with the rest. The chimney-piece is of statuary marble, with two figures of great elegance







J. GODFREY, ENGRAVER.

THE FARM-YARD.

FROM THE PICTURE IN THE VERNON GALLERY.

T. S. COOPER, A.R.A. PAINTER.

FROM THE PICTURE IN THE VERNON GALLERY.



nearly life size on it; representing fowling and fishing.

BRUSSELS.—The tympanum of the portico of the Théâtre Royal is to be filled with a fresco painting, in subject analogous to the Drama, by M. Portaels, who has already decorated in a similar manner the portico of the church of St. Jacques, Caudenberg, with religious emblems.

BOLOGNA.—An opportunity now offers for the British artist to enter the lists of competition with those of the continent; the Bologna Academy of Arts having proposed a series of prizes for works in painting, sculpture, and drawing, open to artists of all nations. The subject for an oil picture is "Saul terrified by the Ghost of Samuel," as described in Alfieri's tragedy of "Saul;" for sculpture, "St. Theresa fainting in the arms of the Angels." The Academy gold medal, valued at about 35*l.*, will be awarded for these works respectively. The subject for a drawing is from Dante's "Inferno," "Charon putting the Souls to Flight;" and for architectural perspective, "A large Square, rendered irregular and picturesque by the introduction of edifices of various ages, both new and in a state of decay; the foreground to be occupied by a portion of a façade of a fine palatial residence in the pointed arch style of the thirteenth century." The works must be sent in by the 30th of June, 1853.

### THE VERNON GALLERY.

#### THE FARM-YARD.

S. Cooper, A.R.A., Painter. J. Godfrey, Engraver.  
Size of the Picture, 4 ft. 4 in. by 3 ft. 1½ in.

THERE is little need to expatiate on the merits of Mr. Cooper as a cattle painter, to those who are familiar with modern English pictures, for in his peculiar walk he stands unrivalled; and certainly he has never been surpassed, rarely if at all equalled, by any artist since the days of Cuyt, Potter, and Berghem.

This picture, as well as the other by him in the Vernon Collection, is a comparatively early example of his pencil, full of truth and fine appreciation of the picturesque in nature, but exhibiting less of that brilliant colouring which his later works show. The farm-yard here represented is one, we believe, situated in the valley of the Stour, near Canterbury, the place of the artist's birth, and from which many of his earliest sketches were taken; the country round about, especially in the valley, is very rich grass-land, and as extensive herds of cattle are always grazing upon it, the painter could scarcely find a more suitable or diversified studio. The building which in Mr. Cooper's picture appears as the farm-house, seems at one time to have been honoured with more dignified occupants; there are parts of it that look like the remains of some antiquated mansion; by its side stands a magnificent oak tree, as its form indicates, which the artist has touched in with great freedom and delicacy of pencilling; it is one of those noble specimens that we so frequently see in the south of England shadowing our cottages and homesteads, and adding to the quiet beauty of our landscapes by its rich and abundant foliage.

The farm-yard is occupied by a sprinkling of "stock," and of other domesticated animals, its ordinary tenants; there are just so many as to give the picture an abundance of living forms without overcrowding it, and the variety affords the painter scope to exhibit his skill in animal portraiture; a fine bull, and some half-dozen cows most carefully drawn, a few sheep, a goat and her kids, the cob-horse on which, probably, his owner jogs to market, chickens and ducks; while a couple of young pigs are thrusting their heads through the palings to reach their trough, and the mastiff in front of his kennel appears to regard the whole scene with much complacency, as if he were the natural guardian of all the creatures around him. The dairy-maid, busy with her utensils, and her juvenile attendant, are the only types of humanity presented to our notice.

Every part of this truly pleasing picture is painted with great care; it is a work in which infinite pains have been taken to render it perfect throughout; the colouring is sober, but highly luminous and transparent.

### MINOR TOPICS OF THE MONTH.

NEW NATIONAL GALLERY.—The present government, if we are to credit the statements put forth from quarters that are not likely to mislead, are setting about this important undertaking in a spirit of earnest wisdom. It is currently reported that instructions have been forwarded from the authorities at home to our ministers and consuls abroad, where picture-galleries of any repute exist, directing that plans and details of their several galleries, their arrangement, and mode of lighting, be obtained and forwarded to England, for the better guidance of those who will have to decide upon the matter. The experience of the past satisfactorily shows the necessity of such an application, that we may not hereafter have to lament the waste of a large outlay upon a useless and unworthy edifice. In this country, unfortunately, everything seems to be subordinate to external appearance; while even this is, too generally, but little creditable to our national taste. The suitability of a building for its especial purpose, is often the last thing which our architects take into consideration—and hence, when completed, it is satisfactory to none. The peculiarities of our atmosphere and climate render the erection of a really fit and useful national picture-gallery a matter requiring much thoughtful study: paintings must be placed where they may live, as well as be seen; pure air, light, and freedom from damp, are essential to their existence; convenience of inspection and of study are necessary to the public. The external beauty of the building should not be neglected, but it is the last thing to be sought after.

ENGRAVERS AND THE ROYAL ACADEMY.—There are rumours abroad that some of the principal engravers are actively bestirring themselves to obtain a remission of the decree which, from the earliest foundation of the Royal Academy, has rejected them from a seat among the dignitaries of that assembly: and we hear also that their endeavours have the hearty good will and cordial co-operation of many of its most distinguished members, including the President, Sir Edwin Landseer, Sir J. W. Gordon, Messrs. Leslie, Gibson, Roberts, Stanfield, Cockerell, and others. It is necessary before any alteration be made in the established rules of the Institution, that the Queen, as its head, should give her sanction to the proposed change: a petition, therefore, has been prepared and signed by Messrs. Burnet and Doo, the late Mr. W. Finden, Messrs. Goodall, Pye, Robinson, and Watt praying her Majesty to give her assent to any proposal the Academy may think fit to make, to entitle engravers to full membership; and we are sure if the question has only to be decided by royal concession it will speedily be settled. It is high time the engravers were relieved from the degraded position to which they have ever been subjected as regards the Royal Academy, of being nominally associated with it, but virtually unrecognised by it.

THE DUBLIN INDUSTRIAL EXHIBITION.—Lord Naas, the Chief Secretary for Ireland, has written to Mr. Roney, the secretary of the Exhibition, to state that he will be prepared to submit to parliament, early in the ensuing session, a Bill to extend the provisions of the Designs Act of 1850, and to give protection from piracy to persons exhibiting new inventions in the proposed Industrial Exhibition. The bill will be similar in its provisions to the Designs Act of 14 Vic., c. 8. Messrs. Young and Co., of Edinburgh, have contracted to erect the iron-work of the building; and Mr. Dargan, whose liberality first gave the undertaking a sure foundation, has offered still further pecuniary assistance, to the amount of 10,000*l.*, if so much be required. Mr. Roney has very recently visited Brussels, for the purpose of inviting the co-operation of the Belgian government in the proposed exhibition, who in the most prompt manner responded to the call; a committee was at once formed to aid in furtherance of the objects, composed of M. C. de Bronckere, the Burgomaster, MM. Capelmans, Verreyt, Fortamps, Jones, W. Geefs, the sculptor, and A. Navez, President of the

Academy. Among the manufacturers of Belgium, the proposition to exhibit has been received with alacrity, and the leading artists of the country, MM. Wappers, Dyckmans, H. Leys, Navez, Verboeckhoven, Madou, Eckhout, and others, have promised to send pictures.

PYNE'S LAKE SCENERY.—One of the most beautiful and interesting works connected with English landscape scenery will shortly make its appearance from the house of Mr. Agnew, the publisher, of Manchester. This is a series of lithographs by Mr. Gauci, made from drawings sketched amid the lakes of Cumberland and Westmoreland by Mr. J. B. Pyne, who was expressly commissioned by Mr. Agnew to execute them. Several months ago we announced the projection of this work, and intimated our assurance of its being carried out in a manner most creditable to all parties engaged upon it. An inspection of a few of the prints recently submitted to us by the publisher fully justifies the opinion we then entertained; the magnificent scenery of our lake districts was never more truthfully and forcibly brought before us by the pencil than in these views, which are most judiciously selected, and treated with infinite variety of effect—in sunshine and storm, spring-time and summer, autumn and winter. Universal as travelling now is, we believe that few individuals, in comparison with the large number of tourists, are acquainted with the exceeding beauty of the localities Mr. Pyne has depicted; if they chanced to lie on the other side of the Channel, they would unquestionably attract a crowd of visitors, but being in England, they receive but little attention; and yet neither the Rhine, nor the Moselle, and but few of the lower parts of Switzerland, can surpass them in quiet loveliness, while there are some passages of mountain scenery to which the epithet "grand" may fitly be applied: perhaps, however, the lakes of the north will be better appreciated when the world has made acquaintance with Mr. Pyne's representations of them. We may add, to show Mr. Agnew's anxiety to produce the work in a worthy manner, that he called to show us the prints on his way home from Milan, whither he had journeyed to submit them to Mr. Pyne, (who is staying there for a short time) to receive from the artist any suggestions he might think necessary, prior to the lithographic stones being fairly and finally in the press.

THE ARCHITECTURAL ASSOCIATION.—This young and energetic society held its opening *conversazione* on the 1st of last month, at Lyon's Inn Hall. There was a large attendance, including some of the leading members of the profession. The report showed a very satisfactory condition of the society, alluded to the numerous interesting discussions which had been held, and to the success of the Architectural Exhibition—the merit of originating which was due to the association. Mr. Kerr, in moving the adoption of the report, alluded to the causes which retarded the extensive employment of architects in the duties of their profession; ascribed the chief reason to a want of confidence in their abilities, which they should remove by a system of education having some due relation to the magnitude of the study itself, and also alluded to the injustice practised in competitions. Mr. Edmeston, the vice-president, in the chair, read a good address, in which he looked forward hopefully to the future condition of architecture. Several gentlemen were then, in turn, called upon to express their opinions. Mr. Tite said that, with all the disadvantages of the student at present, they were by no means what he called to mind. However the position of the architect in England now, was very different to that of his professional brother in Germany, to whom was consigned with full confidence every detail of the building, even to the selection of subjects for pictures, where provided for. Mr. Edward Hall contended that the present condition of the art was due to the ignorance of the public rather than to architects. He believed that the efforts now making in cognate branches—in which the merit of asserting correct principles should be claimed by the profession, and by the association itself, as in the case of the Exhibition—would do much to modify the perverted taste of the public. He alluded to the amount of



gratuitous work which an architect was called upon to do, and by which he often became the largest contributor to the building fund; and concluded with some remarks on the extensive range of the architect's pursuit, and the social and moral results of cultivation of taste. Mr. Billings urged an alteration in the present system of professional charges, which Mr. Tite contended should be adhered to. On the whole, this association promises to effect very beneficial results in Art; and we should be glad to see certain older societies equally active.

**THE ART-UNION OF LONDON.**—The council of this institution, with the laudable desire of rendering due homage to the memory of the late Duke of Wellington, have offered the sum of 150*l.* for a bas-relief, illustrative of some event in his military life, but not treated allegorically. The council, and we think very properly, reserve to themselves the right of withholding the premium, if a work of sufficient merit be not submitted: but we apprehend there is little fear of this being the case, for surely the competition for such an object, leaving the pecuniary reward out of the question, will not be limited to the tyros of the profession: it is honour enough to labour in so worthy a cause.

**SCHOOL OF PRACTICAL ART.**—Professor Semper the distinguished architect and ornamental decorator of Berlin, but resident in London the last two or three years, has been appointed Professor of Ornamental Metal Work in this Institution; and Mr. Octavius Hudson, a pupil of the School of Design, has been nominated to the Professorship of Ornamental Art as applied to woven fabrics of all kinds, and to paper-staining. The department of Practical Art is thus beginning to assume a position commensurate with its importance and its presumed utility.

**COPYRIGHT IN AMERICA.**—A matter of considerable importance in connexion with the print-trade has recently come under our notice. Publishers in London have hitherto entertained the idea that the name of an American print-seller attached to all plates published in England secured the copyright in America; but this does not appear to be the case, as we learn by an extract from a letter received by a house here from their correspondents in the United States, who write thus:—"We beg to set you right in respect to any facility of copyright to be gained by putting ———'s name on your prints. The advantage is all on our side, being citizens; and only imaginary with them, since copyrights are not by our laws secured to foreigners, not citizens." The print-seller to whom reference is here made is, we believe, a foreigner established in America, and therefore not legally entitled to the rights of citizenship.

**NAVAL ORNAMENTAL ARCHITECTURE.**—Decorative Art is penetrating wherever it may be made available: we see it in our daily walks, it adds to the pleasures of our fire-side enjoyments, it is becoming familiar to the sailor whose "home is on the deep." We were invited the other day to inspect an elegant vessel, of about six hundred tons burden, prior to her sailing from the London Docks for Hobart Town. This ship, called the "Derwentwater," was built at Sunderland for her owners, Messrs. Richardson, Brothers, & Co., of London, and although our judgment in the matters of her build may pass for nothing among naval men, we certainly must pronounce her to be a beautiful piece of marine architecture; of the ornamental portions of the vessel we are better able to form an opinion. At her stern is a carved and gilded representation of the forester, stag, and dogs, copied from Landseer's "Bolton Abbey," and on each side of this are foliage ornaments: the cores are supported by bracket heads of the Earl of Derwentwater, memorable in the history of Scottish rebellion, after whom the ship is named, of his Countess, and of Wordsworth and Southey: why the whole of these worthies are placed in companionship we know not, but so it is. In the centre are the Derwentwater arms, supported on each side by the crest of the owners. The figure-head is a well-executed full-length representation of the Countess, bearing on her wrist a hooded

falcon: the head-board is decorated with a scroll bearing the ship's name in rich ornamented letters, and the trail-board below the figure exhibits a fanciful running floriated pattern. The whole of the exterior carvings are by Mr. R. Hall, of Rotherhithe. On reaching the quarterdeck we were attracted to the front of the poop by the emblazoned arms of the Earl. The whole of the front is of solid wainscot, enriched with carving in the perpendicular Gothic style, from the designs of Mr. E. Ellis, architect: the interior, forming the saloon with cabins at the sides is also of wainscot, with carved Gothic pannels, the lower ones ornamented with shields of the Derwentwater arms, executed by the Wood-carving Company. The ceiling of the saloon is ribbed across with mouldings enriched in the centres with gilded carved crosses. The lamps, furniture, swinging trays, &c. are all in corresponding style. We must compliment the owners of this elegant vessel on the taste they have displayed in fitting her up; it is evident no expence has been spared to adorn her, while the comfort and accommodation of the passengers have not been unattended to: we wish the latter a pleasant and prosperous voyage in the "good ship Derwentwater."

**COLOURS USED BY RUBENS.**—About three months since, the Académie des Beaux Arts at Paris applied to the Académie des Sciences, to permit M. Chevreul to form one of a commission appointed by the former academy, to examine the merits of a communication from M. Regnier on the above subject. On instituting an inquiry relative to this communication, we found that so long since as 1847, M. Regnier published at Ghent a brochure on this subject, from which we have extracted the following particulars. A careful examination of the pictures painted by Rubens, has led M. Regnier to ascertain that the colours used by that eminent painter, were white lead, yellow ochre, madder-lake, ultramarine blue, and bitumen, assisted in some parts by a clear and opaque yellow, vermilion, and black; the clear yellow being a compound of oxide of lead with oxide of antimony, called Naples or antimony yellow. The first five colours were used by Rubens to produce all the tones and shades contained in his paintings, except in a few cases in which the other three substances were introduced, but only in some parts of the draperies, fruits, and flowers; these three colours being employed to freshen and deepen the tones and shades produced by the former colours. From the transparency observable both in the dark as well as in the light parts of Rubens's paintings, M. Regnier is of opinion, that some preparation must have been mixed with the colours previously to their use. This preparation he terms "drying paste," and he is of opinion that it was composed of five parts of a drying oil, and one part of mastic, to which, whilst still warm, five parts of white wax were added, the whole having been heated carefully to the boiling point, then removed from the fire, and set aside to cool. The drying oil employed in the preparation of the paste, was made, according to M. Regnier, by adding one part of litharge to two parts of linseed or some other oil, heating the mixture in a sandbath, carefully avoiding to raise it to a boiling temperature, and stirring the whole well until the combination of the oil and the litharge took place. "Without some drying paste of this kind it is impossible," says M. Regnier, "to obtain such beauty and transparency as are exhibited in pictures painted by Rubens." This paste only was employed in preparing the bitumen for use, whilst in the preparation of the other colours the pure oil was used mixed with about one fourth of the drying paste.

**ULTRAMARINE.**—M. Guimet, the discoverer of artificial ultramarine, (to whom a council medal was awarded in the section of chemistry at the late Exhibition,) recommends the employment of the following simple method of testing the value of different samples of ultramarine. He states that it is useless to attempt to judge of the value of this article by its appearance, as what seems to be the deepest colour, is often found to be the least effective in colouring. Having selected a very white and fine substance, such as

oxide of zinc, white lead, whiting, &c., he weighs out say two grains of each sample of ultramarine to be tried, and intimately mixes each with three times its weight of the white powder selected. The sample which now exhibits the deepest blue colour is the best. The relative values of the different samples may be known, by ascertaining the additional proportion of the white powder which the darkest sample will bear, in order to bring it to the same tint as that given by any other sample. The colouring quality of ultramarine appears to bear a relation to its degree of fineness. The finer the ultramarine, the better is it suited for painting calico-printing, the *azurage* or blueing of papers, and other purposes to which it is now successfully applied in the Arts and Manufactures.

**WELLINGTON TESTIMONIALS.**—Various are the propositions, started and under consideration, to testify a nation's remembrance of the illustrious warrior whom we have so recently lost; one idea, however, has crossed our mind, which we have not hitherto seen suggested, and which might not unworthily form a portion of a more general plan, if not in itself sufficiently important. A gallery of pictures commemorative of some of the great incidents of the life of Wellington would not be an unsuitable offering to his memory; many such works are already in existence, and might, we should think, be collected without any vast expenditure, if a little trouble were taken to ascertain their whereabouts. We saw, for instance, the other day, at the rooms of Mr. White, of Maddox-street, Burnet's picture of "Wellington Writing his Dispatches," and a very excellent picture it is; the subject is well known by the engraving from the same hand. Others of a military character might readily be found, as well as some connected with his career as a statesman, or illustrating those events of his life at home which form no unimportant portion of his history. To render such a gallery complete, commissions might be given to a dozen or so of our best historical painters, to furnish each a picture of some incident not hitherto illustrated; not a mere scene of bloodshed, for we are no admirers of battle-pieces, and have no desire to see emulated the war-galleries of Versailles; there are abundant episodes, as it were, in his campaigns abroad, and in his life at home, which might serve such a purpose without immortalising upon canvas the horrors of the field of war. The destination of such a series of paintings would be a matter of some consideration, but in the event of a new National Gallery being erected, one room might probably be spared for their reception, to be called the "Wellington Room;" the public would then constantly have free admission to it. Our remarks are only suggestive, they may, nevertheless, be worth a thought to those who are planning testimonials.

**THE CRYSTAL PALACE,** that once graced Hyde Park, has now been removed to Sydenham, and so rapidly has the work of removal been carried on latterly as to excite astonishment in visitors, who have visited at intervals the spot where it formerly stood. Towards Kensington the ground has been entirely cleared, and the surface dug and levelled preparatory to the sowing of grass seed, so that next year we may expect to see this portion of the Park resume its original appearance. Two of the three large trees which were for so long a time enclosed in the transept, seem in a perfectly healthy state, although many of the branches have a cropped appearance which was not noticeable before. The younger and smaller trees have suffered more, and the row on the south side of the building outside, reaching from the transept, towards the Kensington end, have nearly all died. Towards the end of the present month all fragments of "the World's Great Show" will probably be removed from the Park.

**GALLERY OF ILLUSTRATION.**—The pictures of the Wellington Campaigns have excited more than usual attention of late owing to the addition of two pictures of exceeding interest, depicting most truthfully the last local scenes of the Duke's life. Walmer Castle, where he breathed his last forms the subject of one picture, and is most excellently depicted, showing not only the building itself, but its position on the coast, and



the character of the scenery towards Deal with great faithfulness. The interior of the Duke's private chamber in which he died, is a truthful representation of a simple room strikingly characteristic of the unpretending habits of its illustrious occupant. There is a melancholy interest at the present moment in thus terminating the vivid series of pictures of military glory exhibited at this gallery, and the entire simplicity of treatment adopted by the artists for the two concluding scenes is in the best taste, and in full accordance with the truest propriety.

THE ROYAL PANOPTICON in Leicester Square, is now rapidly approaching completion, and is expected to open about next Easter. The interior of the building is very striking, and has been designed in strict keeping with the Eastern character of the architecture adopted. The enormous dome which covers the great hall is elaborately enriched with raised ornaments in the style of the Alhambra, which are coloured and gilt in accordance with the prevailing taste of such decorations. One of the largest organs is in process of erection by Messrs. Hill, and a gigantic lens 26 inches in diameter has been made for the optical diorama. An electrical machine, also the largest ever made, the glass plate being ten feet in diameter, will aid to solve many scientific problems yet unsettled. It is intended that similar good results should be attained by the enlarged scale on which the institution proposes to work. The machinery throughout will be very perfect, and as full access will be allowed to it at all times, it will be a new and interesting feature to many visitors, particularly London residents.

OCEAN PENNY POSTAGE.—All who have relatives or friends on the other side of the Atlantic, and indeed all who desire the comfort and happiness of their fellow-creatures, will feel much interested in the endeavours which are being used to obtain an Ocean Penny Postage: for when it is realised, how much more closely will the ends of the earth be knit together. Public opinion, and public feeling, are taking rapid strides towards rendering such a boon a necessity; for as each emigrant ship starts from our shores, the number of the interested is increased. Still there is much to do before it can be realised, and funds are required for the movement, therefore it is determined that an Ocean Penny Postage Bazaar shall be held next year. We thus desire to give publicity to the proposal, feeling assured that many will like to assist in the needful preparations. All particulars can be obtained from Mr. Edmund Fry, 35, Broad-street Buildings.

MONUMENTAL SCULPTURE.—Public memorials to departed wealth multiply fast, and it were much to be desired that the majority of them were better in conception and execution than they are. That this may be fully felt it is only necessary to look into public cemeteries, where with a few modest monuments we find a large proportion of extravagant and inapplicable works. The latter are not inferior because of deficiency of means for their erection; funds have been ample, but the money has been misapplied in the execution of some very inappropriate design which does not exalt the memory of him who sleeps beneath. This arises in a great measure from employing the masons and tombstone workers, who are in some way connected with cemeteries, or who at least reside upon the spot. The result is that places of interment are filled with monuments in the worst possible taste. With respect to subscription monuments this is another evil of which the legitimate sculptor complains loudly, and with justice. The commissions for many of these monuments being erected by subscription, are ostensibly open to competition. But in nine cases out of ten, it is predetermined that some obscure friend of some one of the subscribers shall execute the work; and in order to secure the commission, the patron subscriber procures his own nomination to the committee. Confiding in the good faith of what is considered a fair dealing committee, the deluded sculptors exert themselves—and produce designs of superior merit, but on the day of election these are all set aside and the miserable production of a person without

experience and talent is selected. These committees have the right of appointing whom they please, but they defraud the competing sculptor when they invite his competition. Instances of this kind have recently come to our knowledge, but we shall speak more fully of the next case of which we may hear.

PROVIDENT ASSOCIATIONS.—A prospectus has been placed in our hands, headed "The Upholsterers, Cabinet-makers, and Decorators' Provident and Benevolent Institution," which has for its object the relief of all persons, from masters to servants, of every grade connected with the various departments of business in relation with internal decorations and furnishing, and manufactures depending upon these. In the present day, almost every profession or calling sustains some similar institution for the benefit of its members: the trades here associated are second to none in importance and intelligence; we are therefore glad to see them uniting together for their mutual and individual advantage, against the evils which sickness and death bring in their train.

NOVEL FORGERIES.—The five-franc pieces of our Gallic neighbours have been recently subjected to a deteriorating process of a very ingenious kind. One side of the coin is carefully removed by using a very thin fine saw; as much of the interior as possible is then cut out, and the space filled up with base metal of the weight and sound of silver, the side carefully soldered again, and made current, though deteriorated about seven-tenths of its real value. This clever *nouveauté* has been introduced to Paris from the East Indies, where the gold coinage is sometimes drilled at the edge, the interior of the coin extracted till a mere shell remains, which is filled with base metal, and the little hole stopped so carefully as nearly to defy detection.

THE MARBLE ARCH.—The sum of 11,000*l.* was voted by Parliament for the removal of the Marble Arch from the front of Buckingham Palace. The amount of estimate was 4339*l.* 18*s.* 4*d.* The sum paid for taking it down was 626*l.* 16*s.*, which, with other contingent expenses, amounted to 3584*l.* 10*s.* 5*d.*, leaving 6660*l.* 1*s.* 8*d.* out of the vote as applicable to the improvement of the area in front of Buckingham Palace.

PUBLIC WALKS.—When we are told of the fears which Elizabeth and her statesmen felt at the increasing size of London in her time, and remember that her successors ordered country gentlemen to remain at home, lest it should become too densely populated, and the country be ruined; we must feel that with its present enormous magnitude, it is the duty of all sanitary legislators, to provide some few acres of space, some few public walks, for air and recreation. Our English towns generally are much wanting in such necessities, and contrast strongly with continental ones, which generally own their *allées vertes*, or *places vertes* for the recreation of the inhabitants, while the principal shops are *unter den linden*, as in Germany. There are many spots in London which might thus be made shady and beautiful, where now barrenness reigns. Such spaces as Kennington Common have hitherto been unheeded, but this is now about to be laid out as an ornamental garden. Primrose Hill, and the free gymnasium beside it, are grateful gifts to the inhabitants of that neighbourhood. We hope that other spots may be similarly secured, and that the river esplanade near Chelsea will be conserved, with due attention to the requirements of our modern Babylon.

STATUETTE OF THE LATE DUKE OF WELLINGTON.—One of the most striking statuettes we have seen for some time is that produced by Mr. George Baguley, of Hanley, in Staffordshire, and modelled from drawings by Mr. Cust. It represents the late Duke of Wellington in full length attitude, habited in his ordinary private attire; the figure is in a somewhat stooping position, but the countenance shows more of the vigour and fullness of manhood than his grace's features latterly wore, and is remarkably intellectual. The execution of this statuette is most perfect; sharp and delicate in its details, especially about the head and neck, and yet not deficient in general boldness.

## REVIEWS.

JOURNALS OF A LANDSCAPE PAINTER IN SOUTHERN CALABRIA. By EDWARD LEAR. Published by R. BENTLEY, London.

There is something refreshing to find a tourist in Italy departing from the well-beaten path which thousands have trodden before him, in search of new and unfrequented ground; still more pleasant is it to see that such a traveller can handle his pen and his pencil with equal skill, as does Mr. Lear. Everything hitherto considered worth visiting in that land of marvel is supposed to lie anywhere but in the "toe" of Italy, and therefore, if we may be allowed to use so humble a phrase, no one has cared to "set his foot upon it." True, few of the wonders of Art, those powerful magnets which attract pilgrims from every region of the civilised world, are to be found there; pictures, and statues, and richly ornamented architecture, are almost if not entirely unknown among the Calabreses; but their scenery is magnificent, and they who can find enjoyment amid the beauties of nature, will be amply rewarded for whatever trouble or privation they may undergo in reaching "the fertile gardens, the wondrous coast-scenes, or the purple gorges of the heart of the Calabrian mountains." The country has not however, been altogether overlooked by the English traveller even before Mr. Lear found his way thither. Swinburne in 1785, and the Hon. R. Keppel Craven, in 1821, each published an account of his journey through the provinces of Calabria: Mr. Lear does not pretend to throw any new light upon the descriptive narrations of these writers, but he gives his own ideas and experiences of what he saw, and he tells us of places which neither of the two visited.

Calabria forms the most southerly part of the kingdom of Naples, extending a distance of about 160 miles in length, the range of the Apennine mountains intersecting it longitudinally as far as the town of Bova, almost at the extreme end, and dividing it into two almost equal portions. The towns are not numerous, and the villages are rather thinly scattered, except on the sea coast, but they are most picturesquely situated, frequently on lofty conical shaped hills clothed with dense masses of foliage, and the valleys, of great extent "stand thick" with corn; while the olive, the vine, the mulberry, orange, and pear trees, grow in luxuriant profusion, and torrents, fastnesses, all the prodigality of mountain scenery, caves, &c., contribute to the pictorial and poetical interest of Calabria. The primitive and hospitable character of its inhabitants constitutes a most pleasing feature in the experience of the traveller; shut out by their geographical position from the rest of the world, they have for centuries retained their peculiar manners and customs, and their general ignorance of what the rest of the world is, and of its doings, seems surprising; especially as it is not confined to the lower classes. The appearance of our tourist and his companion (for there were two of them) in the streets of some of the smaller towns and the villages, was the signal for a general turn-out of the population to have a peep at the strangers and to offer them civilities, while such questions as these were not unfrequently put to them:—"Oh, where do you come from? Oh; what are you going to do? Oh, who can you be? Have you no rocks, no towns, no trees in your own country? Are you not rich? Then what can you wish here?—here in this place of poverty and *incommodo*? What are you doing? where are you going?" "You might talk for ever," says Mr. Lear, "but you could not convince them you are not a political agent sent to spy out the nakedness of the land, and masking the intentions of your government under the thin veil of portraying scenes in which they see no novelty, and take no delight." The two travellers crossed over from Messina to Reggio, in the end of July, 1847, journeying to the southern extremity of the "toe" on the western side of the Apennines, and then northward through Gerace, as far as Stilo, then returning to Gerace, and crossing over the central ridge of the mountains to Palmi, and back to Reggio and Messina; the unsettled state of the country at that time, rendering a stay in Calabria Ulteriore Prima somewhat unsafe. The four last chapters in the volume are devoted to an account of a tour to Melfi and part of Apulia. The principal object of their journey, which lasted about ten weeks, was to sketch, but their great difficulty was to make a selection amid so much that presented itself on all sides; long lines of gently undulating valley-ground closed in by mountains, which Claude would have revelled in, noble castellated edifices that would have moved the pencil of Gaspar Poussin, and magnificent forests worthy of the pencil of Ruysdael. Many of these scenes Mr. Lear shows us in his carefully executed



lithographic prints which embellish the volume, and many more he describes as only a painter and an enthusiastic lover of nature can do. But he is not indifferent to other matters; his book gives us a most amusing and agreeable insight into the social condition of the people, as well as their place of habitation; and although deprecating the idea of writing a history of modern Calabria, he exhibits and tells us sufficient to enable one to have a tolerably correct opinion of what it is. The volume for its unpretentious yet lively, observant, and striking narratives, may well serve as a guide-book for other journalists who would print what they note down in their travels: our only complaint against it is its brevity—a charge to which few works of this kind are amenable.

**REYNARD THE FOX; A New Version.** By DAVID VEDDER. Published by W. S. ORR & Co., London.

It is remarkable that the authorship of this old and ever popular fable should never have been satisfactorily verified, nor even its age correctly ascertained within two or three hundred years, nor the exact country of its birth, though it is generally supposed to have had its origin in France. Caxton printed an edition of it in 1481, a copy of which is in the British Museum; but we are informed that at the celebrated festival given by Philip the Fair, in the early part of the fourteenth century, among the dramatic entertainments was a complete *Life of Reynard*; and the author of the present edition observes in his preface that there still exists a manuscript, bearing date about the year 1290, which is entitled *Roman de Nouveau Renard*, composed by Jacquemars Gielée, at Lisle; but we are not told where these papers are to be found. It might gratify curiosity perhaps, and would certainly silence the disputations which have arisen among the critics of antiquarian lore to settle these controverted points, for they have often been the subject of literary arguments, but neither the interest nor the popularity of the work would be increased thereby, inasmuch as, to quote Carlyle's words, "it has been lectured on in universities, quoted in imperial council-halls; it has lain on the toilets of princes, and been thumbed to pieces on the benches of artisans." Goethe moreover has written one of his finest poems from the subject, and Kaulbach, the distinguished German painter, has drawn from it a series of his most beautiful compositions; so that Reynard has had full honours done to him on all sides. Almost every translator of this tale, and every one who has undertaken to edit it, have in their respective impressions deviated from what is presumed to have been the original story, some by adding to it, and others by rendering their versions peculiarly applicable to the times in which they have lived, and to the tastes of their countrymen; yet, as Mr. Vedder remarks, "our old fable, rising like some river in the remote distance from obscure rivulets, gathered strength out of every valley, and out of every country, as it rolled on." The edition which is here followed is that published in London, in 1706; an octavo of about three hundred pages, entitled "The Crafty Courtier; or the Fable of Reynard the Fox; newly done into English verse from the ancient Latin Iambics of Hartmann Schopperus," who versified the story at Frierburg, in Baden, in 1567. Mr. Vedder has very properly expunged such passages in Schopper's poem, as from their objectionable nature demanded omission; and he has awarded the great state criminal, Reynard, that practical justice which none of his predecessors have ventured to adjudge. The volume is elegantly produced, and is embellished with a number of very clever illustrations, lithographed by Schenck and M'Farlane, of Edinburgh, from drawings by Gustavus Canton, of Munich and Düsseldorf. It opens with a striking portrait of Professor Wilson, the immortal Christopher North of *Maga*, to whom Mr. Vedder has dedicated his book.

**ANNALS AND LEGENDS OF CALAIS.** By ROBERT BELL CALTON. Published by J. R. SMITH, London.

When Mary of England was on her death-bed she declared to the attendants that after her death they "would find Calais written on her heart;" so deeply did that bigoted and cruel woman feel the loss of the last English possession in France, a city which had been declared by the Venetian ambassador Michell as "the key and principal entrance to the British dominions, without which the English would have no outlet from their own, nor access to other countries; at least none so easy, so short or so secure; so much so, that if they were deprived of it, they would not only be shut out from the continent, but also from the commerce

and intercourse of the world." Mary must have had some such idea of its importance, to feel its loss so deeply, but that both were in error in attaching such extreme value to its possession, history has proved. Subjected to English rule by Edward III., who was exasperated by the piratical habits of its people, it was completely anglicised by that sovereign, who gave the city great privileges, and it became a most useful depot for trade to France and Flanders. Like all good commercial localities in the middle ages when men thought too much of war, it flourished greatly and its inhabitants grew wealthy; wealth in the end produced its consequences in idle security, and the city ultimately fell an easy prey to the invader. Its history is intimately connected with our own, with the great deeds of the great men of England, and it is both instructive and curious. The author has narrated his "Annals" lucidly, and with less of the tedium usually indulged in by antiquarian writers. His notes of the *emigré* notabilities of modern days are of interest, and serve to "point a moral" most effectively. A chapter is devoted to a memoir and notice of the last days of Lady Hamilton, who, after sharing in the éclat of Nelson's career, died destitute and broken-hearted, and was buried in the timber-yard of Calais. The author's anecdotes invest the dull old town with more of interest than a casual visitor would believe it to possess. It will be a welcome guide to such in future, and an instructive volume to those who travel only in books.

**REMAINS OF PAGAN SAXONDOM.** Described and Illustrated by J. Y. AKERMAN, F.S.A. Published by J. R. SMITH, Soho Square.

There is no country more proud of ancestry than England; and yet there is scarcely one so careless about the records of past time. Continually lauding the wisdom of our forefathers, it might be imagined that the researches of the student in investigating their manners, customs, and modes of life, would be received gladly, and find its proper reward. This has never yet been the case: it remains to be seen if, in the present day, we show ourselves more consistent. Our national Museum, constructed with great cost, and upheld by large grants of public money, threw open its doors widely to every stuffed bird or beast, to every cockle-shell or monstrous crab, and could find room enough and to spare for the most hideous work of a Sandwich Islander, but not one case or corner could be found for British Antiquities in a "British Museum." With true Dutch stolidity, this anomaly continued for nearly a century, and has only recently been removed. We have yet to see if the public display of antiquarian enthusiasm, made by archaeological societies, is of more real value than election speeches; and that we number amongst us persons enough to support and cheer the labours of the true student. Mr. Akerman, the zealous secretary of the Society of Antiquaries, has published two parts of a work devoted to the remains chiefly exhumed from English Tumuli; the only personal records he remembered of our Saxon forefathers; and we see on the cover of his second part an announcement that the number of subscribers is not sufficient to cover the expenses; yet the work is at a reasonable price, and brought out in a highly creditable manner. It is handsomely printed in quarto, with coloured plates by Basire; the selection is made and the descriptions are written with taste and judgment. The jewellery is admirably depicted, all objects being given of the natural size: it promises to be an excellent collection of national curiosities. Mr. Akerman says: "It was not commenced as a pecuniary speculation, experience having taught him that no undertaking of the kind will prove a source of profit." We hope that his future experience will be of another sort. He is zealous, and has done his part well; it is for archaeologists to second him.

**SKETCHES IN NEW ZEALAND, &c.** By R. A. OLIVER, Commander, R.N. Lithographed and Published by DICKINSON, BROTHERS, London.

With the opportunities afforded to naval and military men to turn their artistic talent to agreeable and often profitable account, we are surprised to see so few results of this nature from their wanderings over the face of the earth. We say few, by comparison, remembering that to some in both services we are indebted for a number of elegant illustrated works, and many more there doubtless are whose sketchbooks and portfolios never pass beyond the bounds of their own circle of acquaintance. But the facilities they have of adding to our topographical knowledge of every quarter of the globe, and the pleasant employment which drawing and painting offer to while away the tediousness of idle hours would, we imagine, be strong inducements to a man of taste and cultivated

intellect to use his pencil whenever and wherever he may chance to be stationed. A more artist-like series of sketches from an amateur we do not recollect to have seen than those which Captain Oliver has brought with him from New Zealand; landscapes and figure-subjects are each delineated with a true masterly hand and feeling. There is an admirably drawn full-length portrait of the fierce warrior chief, Te Rangihaua, whose features, albeit they are not characteristic of his savage nature, it pains us to look upon, recollecting the part he took in the Wairau massacre, when poor Captain Wakefield, with others, fell victims to his treachery. "The Falls of the Kikiri" are delineated with a free pencil, and the group of "Half-Castes" shows the artist's skilful drawing of the human figure. Out of the eight plates that form the series, the most perfect, as a complete picture, is that called "A Tangi;" it represents the exterior of some huts, with numerous figures seated about, the whole most cleverly brought forward. Captain Oliver is entitled to the highest praise we can award him for his most interesting and beautiful drawings, and Messrs. Dickinson well deserve to share it with him for so ably transferring them to the stone.

**MEHEMET ALI, PACHA OF EGYPT.** Engraved by G. RAPHAEL WARD, from the Picture by T. BRIGSTOCKE. Published by the Engraver, 31, Fitzroy Square.

Mr. Brigstocke's picture was exhibited at the Royal Academy, if we remember rightly, in 1849; it was painted by the artist at Cairo previous to the severe illness of his Highness, and possesses not only considerable merit as a work of Art, but is a very faithful portrait of one of the most remarkable men of the age, who has had sufficient discernment of the spirit of the times to break through the rigid laws of Turkish domination, and open up a pathway for the progress of European civilisation. The mind of such a man, so far as his form and the lineaments of his features can express it, must make an interesting picture, and the portrait certainly seems to convey to us the qualities which have rendered his government of the provinces of Egypt an extraordinary passage in their history. The Pacha is represented seated on an ottoman; the background shows a view from one of the windows of the palace of the citadel, overlooking the mosque of the Sultan Hassan, in the distance: on a footstool is a long roll of paper, partially opened, on which is inscribed "Plan of the Railway from Cairo to Suez," one of Mehemet's great undertakings for the benefit of his country and of Europe in general. The original picture is, we believe in the possession of the Oriental Club, in London. The engraving is in Mr. Ward's usual style of mezzotinto, solid, sparkling, and effective.

**HON. SIR WILLIAM ERLE, ONE OF THE JUDGES OF THE QUEEN'S BENCH.** Engraved by G. RAPHAEL WARD, from the Picture by F. GRANT, R.A. Published by the Engraver, 31, Fitzroy Square.

This is another of Mr. Ward's clever mezzotinto engravings, which will assuredly find favour in the eyes of the legal profession as the representation of a judge who, to use a common phrase, "eminently adorns his high and responsible position." The plate will recommend itself to the lover of Art as an example of the "scraping" style we have rarely seen surpassed in our time: the texture of the ermined robe is remarkable for its close resemblance to the material.

**WAVERLEY NOVELS. Vol. V.** Published by A. & C. BLACK, Edinburgh.

"Old Mortality" figures in this volume of the new monthly issue of Scott's tales and romances, concerning which we may quote a portion of the motto from "Don Quixote," which the author appended to this novel:—"Pray, landlord, bring me those books, for I have a mind to see them,"—so excellently are they got up.

**THE PORTRAIT GALLERY OF DISTINGUISHED POETS, STATESMEN, WARRIORS, &c.** Part IX. Published by ORR & Co., London.

Mr. Orr continues to issue regularly this highly interesting work, originally published by the Society for the Diffusion of Useful Knowledge. Portraits and short biographical sketches of Descartes, Blake, Cromwell, Claude, Rembrandt, Milton, and Corneille—a brilliant and varied company—are associated in this ninth part. The plates seem to exhibit little evidence of the effects produced by the printing process in lessening their brilliancy, by the number of impressions that must have been taken from them.